THE

MANHATTAN COLLECTION

OF

PSALM AND HYMN TUNES AND ANTHEMS.

COMPILED AND COMPOSED UNDER THE SPECIAL PATRONAGE

OF THE

NEW YORK ACADEMY OF SACRED MUSIC,

AND ADAPTED TO THE

USE OF CLASSES, CHOIRS AND CONGREGATIONS;

WITH A

FIGURED BASE FOR THE ORGAN.

BY THOMAS HASTINGS,

PROFESSOR OF MUSICAL ELOCUTION, AUTHOR OF "DISSERTATION ON MUSICAL TASTE," ONE OF THE COMPILERS OF
"MUSICA SACRA," "SPIRITUAL SONGS," "CHRISTIAN PSALMIST," &c., &c.

NEW-YORK:
PUBLISHED BY DANIEL FANSHAW, 148 NASSAU STREET:
Sold by Gould, Newman, & Saxton; Collins, Keese, & Co.; Robinson, Pratt, & Co.; Firth & Hall, and Taylor & Dodd,
of New-York;——Gould, Kendall, & Lincoln, of Boston;——Spalding & Storrs, and G. Robins, of Hartford,
Conn.;——Bennett & Bright, and G. Tracy, of Utica, N. York;——and the Booksellers generally.

1842.

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NOTICE.

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C. DINGLEY,
MUSIC TYPOGRAPHER.

Stereotyped by
Francis F. Ripley.
New York.

D. FANSHAW,
PRINTER.

PREFACE.

The present volume is not designed as a substitute for any of the author's previous publications. "Musica Sacra," if we except the Appendix, the Anthems, and the few original pieces of a smaller size which it embraces, may be said to contain chiefly the old standard melodies of the church, which are now found in various styles of arrangement in most of the popular Collections of the country. Though these melodies will continue in favor for many years, perhaps centuries, to come; they are not alone sufficient to satisfy the increasing demand for devotional music.

The volume entitled "Spiritual Songs," was intended for private and social uses, rather than for choirs and congregations; and the selection as well as the arrangement of the pieces, had special reference to this design.

The "Miscellany" which grew out of the late Musical Magazine, has been well received; but its size is not sufficient fully to meet the demand for new music. How far this demand is real or artificial; or how far it proceeds from the natural progress of science and taste, or from an undue regard to the claims of novelty, it is difficult to say: but the demand, such as it is, must, in a measure, be satisfied with timely supplies. In a country like ours, there will be no want of unworthy materials, such as may possess temporary attraction; and the surest way to secure the public taste from their deleterious influence, is, to furnish, to a convenient extent, materials of a better character. How far this important object will be effected by the present selection is left for the public to decide.

Most of the materials here presented will strike the reader as new. Many of the pieces are original. A portion of these was sent by various hands, to the Compiler, in an unfinished state, with the expectation that he would correct and publish them or lay them aside at his option. The decision on such occasions was to have sole reference to the principle of utility. Specimens of a finished character have also been contributed to this work, for which we desire to express our grateful acknowledgments. Nor should we forget to mention that interesting materials have been kindly put into our hands, by gentlemen of taste, who have recently returned from Europe. No pains have been spared to enrich the selection by every variety which Europe or America could afford. In relation to this matter, it would be easy to bring forward an array of great names and learned authorities: but we are willing that the present volume should speak for itself; and stand or fall solely on the ground of its intrinsic character. That it may contribute to the promotion of good taste and serve, through the Divine blessing, to advance the interests of religious edification, is the sincere prayer of

THE COMPILER.

RUDIMENTS OF MUSIC.

So much attention is of late bestowed upon elementary instruction, that every collection of sacred music must be furnished with the details of the art. In presenting these, however, we shall have less reference to the wants of primary schools and juvenile classes than to those of choirs and classes of adults. There is at present, we rejoice to say, no want of printed Manuals in reference to the instruction of children: yet, in regard to the training of choirs, the best teachers among us, have need of additional helps and facilities. The order of topics here presented is not that which would always be preferred in giving an extended course of instruction. Its advantages will be the most obvious in connection with the special purposes here mentioned.

The inductive method is now universally adopted among teachers of note; and he that would fully understand it and reduce it to practice should not rest satisfied with consulting any single authority, however eminently distinguished. No one should be a servile imitator. No two men were ever alike in all things; and something useful may be derived from consulting a variety of methods. We do not wish other teachers to follow us any farther than their experience corresponds with ours. We say this after full thirty years of active labor in the field of cultivation; and all we ask in return is, that others will extend toward us the same sentiments of liberality.

The details before us may not improperly be presented under two distinct heads. We shall speak

I, Of Notation; and II, Of Style.

PART I.

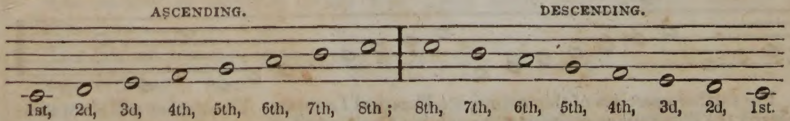
OF NOTATION.

SECTION I.—OF THE OCTAVE.

1. The *Octave*, familiarly termed the *eight notes*, is the basis of harmony and melody.

2. A thorough knowledge of the octave must be acquired by imitation, and matured by persevering practice. Great accuracy is indispensable.

3. The different sounds of the Octave, called *degrees*, may be thus numbered:



4. In the early stages of practice, the voice is directed by the aid of arbitrary syllables; such as *faw*, *sol*, *law*, *mi*, &c.; or, *do*, *re*, *mi*, *faw*, *sol*, *la*, *si*.*

As each of these series has its special advantages and disadvantages, we exhibit both to our readers, leaving every teacher to make his own selection.

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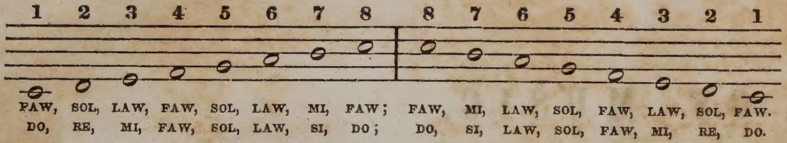
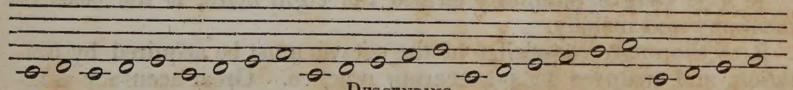
* Other syllables have sometimes been adopted; also letters and ciphers. Some teachers, of eminence too, prefer to set all such facilities aside. For the latter course we see, in vocal music, no sufficient reason: helps are greatly needed.


1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1
FAW, SOL, LAW, FAW, SOL, LAW, MI, FAW; FAW, MI, LAW, SOL, FAW, LAW, SOL, FAW.
DO, RE, MI, FAW, SOL, LAW, SI, DO; DO, SI, LAW, SOL, FAW, MI, RE, DO.

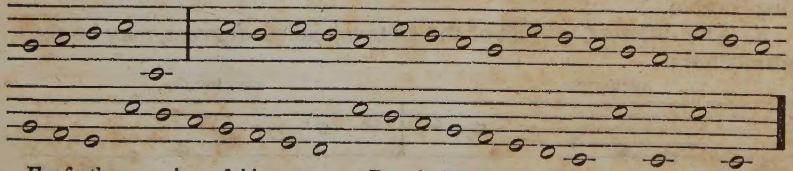
5. Let the octave be practised in one of these series of syllables, more or less rapidly, and with different forms of accent, till in due time, the syllables by the power of association, will readily bring the sounds to mind.

6. Select portions or fragments of the octave may next be attempted, with corresponding syllables, as in the following example:

ASCENDING.



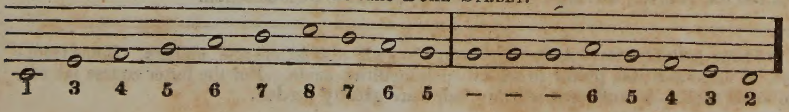
DESCENDING.



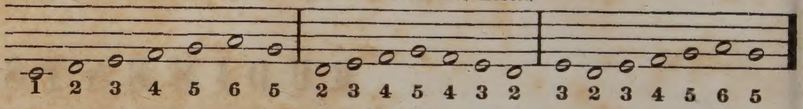
For farther exercises of this nature, see Practical Lessons. The teacher will do well to extend the illustrations occasionally upon his black-board.

7. As fragments of the octave, variously combined, constitute regular portions of melody, such passages as the following will now be read with little difficulty, so far as sounds and names are concerned:

Part of the tune DUKE STREET.



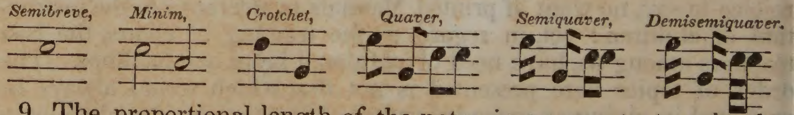
Part of the tune PREPARATION.



The figures in these examples, refer to the intervals of the octave. But the learner must apply the appropriate syllables.

SECTION II.—OF NOTES AND RESTS.

8. The proportional length of sounds is designated by the six characters following, viz: the

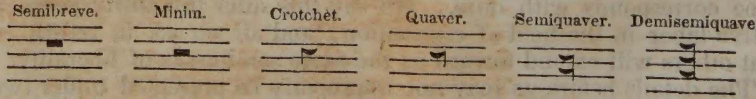


9. The proportional length of the notes is, as one to two, in the order just presented: *i. e.*, the semibreve equals two minims; the minim equals two crotchets; the crotchet, two quavers, &c. Or, to speak in the language of numerals, semibreves are units, minims are halves, crotchets are quarters, quavers are eighths, semiquavers are sixteenths, and demisemiquavers are thirty-seconds.

10. The six characters are called *Notes*.

11. *Rests* are marks of silence. Of these there are six, bearing the names and proportions of the notes, just described.

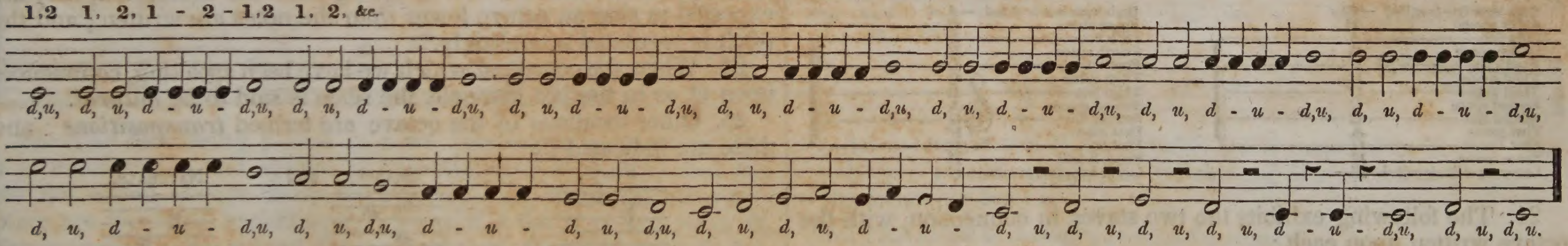
RESTS.



12. *Time* is computed by counting and beating in a regular manner, according to the character of a given movement. In the follow-

ing example two beats are applied to the semibreve, one beat to the minim, and half a beat to the crotchet.

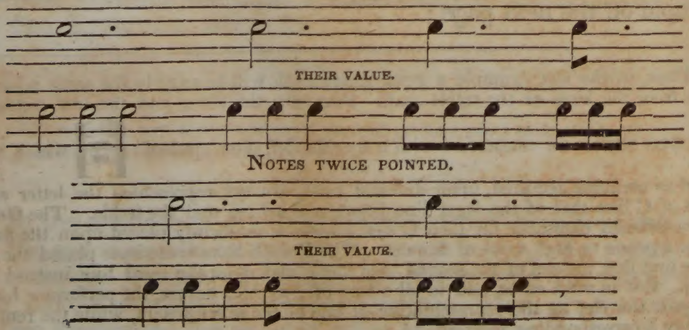
The letter *d* stands for the downward motion of the hand, and the letter *u* for the upward motion. The hand should move suddenly at equal intervals of time, while the pupil pronounces, audibly, the numbers *one*, *two*, *one*, *two*, &c. When this exercise becomes familiar, let the passages be sung while the beating continues.


1,2 1, 2, 1 - 2 - 1,2 1. 2. &c.
d,u, d, u, d - u - d,u, d, u, d - u - d,u, d, u, d - u - d,u, d, u, d - u - d,u, d, u, d - u - d,u, d, u, d - u - d,u, d, u, d - u - d,u,
d, u, d - u - d,u, d, u, d,u, d - u - d, u, d,u, d, u, d, u, d - u - d, u, d, u, d, u, d, u, d - u - d,u, d, u, d, u.

The teacher may present additional exercises on the black-board, in quavers, semiquavers, &c. See also, Practical Lessons.

13. Time is farther modified by the *Point*, which, when placed at the right hand of a note or rest, adds to it one half of its previous value. Thus, a pointed semibreve equals three minims, instead of two; a pointed minim equals three crotchets, &c. When notes are twice pointed, they receive an addition of three-fourths to their value.

Pointed Notes.



SECTION III.—OF THE NATURAL SCALE AND ITS TRANSPOSITIONS.

14. The octave as described in Section I, is not always written upon the same lines and spaces. The rules for its location will be understood by a delineation of the scales.

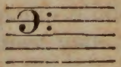
15. Music is written upon five lines with their spaces, called a *Staff*.

16. Short lines occasionally added, for very high or low sounds, are called *leger lines*.

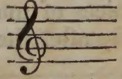
17. The lines and spaces of the staff are named by the first seven letters of the alphabet,—A, B, C, D, E, F, G.

18. The situation of the letters in naming the staff, is designated by the clefs, of which there are two in common use,—the F Clef, used for Base, and the G Clef, used for Treble, Alto, and Tenor.

The **F** Clef.



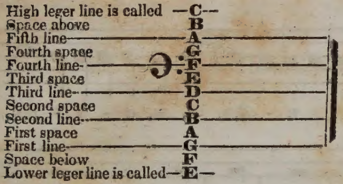
The **G** Clef.



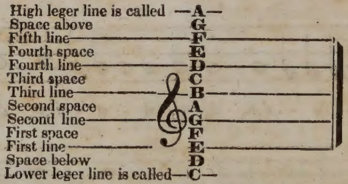
19. The lines and spaces of the staff are called *degrees*.

20. The degrees of the staff, according to the F and the G clefs, are thus named:*

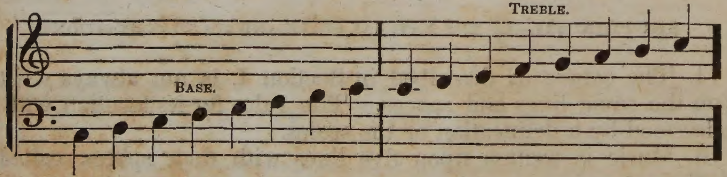
According to the F Clef—



According to the G Clef—



21. The following exhibits the two staves in connection, with the octave written upon each:



Here we have the two octaves, embracing an extent of fifteen notes; the treble octave commencing on the same degree where the base octave terminates. Notes, extending higher or lower, belong in a similar manner to adjoining octaves.

22. The scale, thus exhibited, presents the ascending series, quite as unbroken as if written upon a staff of eleven lines. The connection between the base and treble staves is easily apprehended.

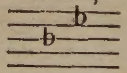
For the purpose of illustration, the treble staff may be considered as a system of leger lines above the base; and the base staff as a system of leger lines below the treble.

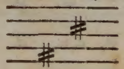
23. Adult voices of males and females while engaged in singing the same melody after the ordinary manner, may seem to be singing in perfect unison; but the truth is, the voices of the two sexes thus employed, preserve uniformly the distance of an octave from each other. When the tenor, therefore, sing from the G clef-staff, they are expected to sing an octave lower than the notes are written; and the pitch is regulated accordingly.*

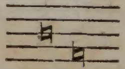
24. When the octave, of which we have been speaking, commences upon C, as in the last example, the scale is said to be *natural.*

25. Other locations of the octave are termed *transpositions;* and these are indicated by

Flats, Sharps, and Naturals.





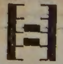


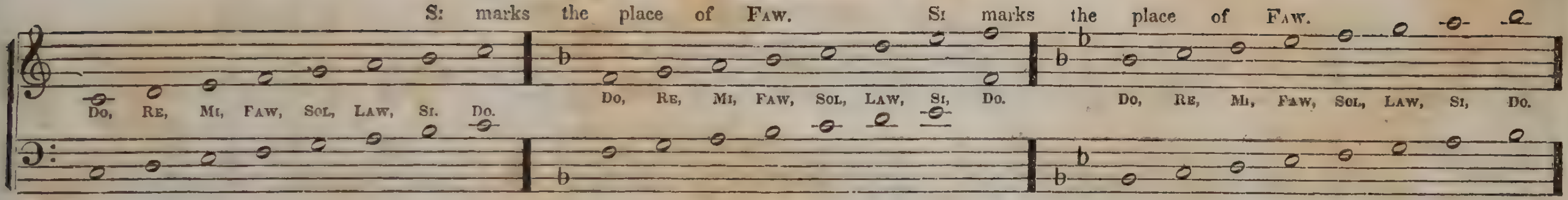
N. B. Those who use the four syllables instead of the seven, may omit the next three articles and pass on to article 29.

26. A flat placed upon the seventh interval of an octave, converts that interval into the fourth of a new octave; and hence, in the application of the seven syllables, *do, re, mi,* &c., the syllable *si,* in the one scale, marks the place of *faw* in the other scale, as in the first example on the next page:

---

* These should be well committed to memory.

* Thus, in the last example a *gentleman's* pitch will be exactly the same whether he sings from the base or the treble staff. Formerly the tenor and the low treble voice parts were written in connection with a specific clef, thus marked:  which, though placed as occasion required, upon different lines, always represented the letter and the sound of C like that of the leger line between the base and the treble. The Germans have a different character for their C clef, which is uniformly placed upon the first line for the soprano or high voice of females. The French have sometimes placed the G clef on the first line instead of the second, and the F clef upon the third line instead of the fourth. But in such cases, and in all others of a similar nature, the performer has only to regard the clef as the representative of one of the seven letters, while the remaining six have a corresponding location.


S: marks the place of FAW.
Si marks the place of FAW.
Do, Re, Mi, Faw, Sol, Law, Si, Do.
Do, Re, Mi, Faw, Sol, Law, Si, Do.
Do, Re, Mi, Faw, Sol, Law, Si, Do.

27. The flats being placed in rows, (see example at article 31,) it is necessary in this system of syllables, only to observe that the last flat added, always marks the place of FAW, while the other syllables are regulated accordingly. Thus, if a flat is placed upon B, *faw* is upon B; if a second flat is found at E, *faw* is found at E, &c.

28. A sharp placed upon the *fourth* interval of an octave, converts that interval into the *seventh* of a new octave: Hence the syllable FAW in the one scale marks the place of *si* in the other. If a sharp, therefore, is placed upon F, the syllable *si* is found upon F; if a second sharp occurs at the letter C, the same syllable is transferred to that place, &c. As the sharps stand in rows, it is necessary only to observe, that the last one which is added marks the place of the syllable *si*, while the other syllables have a corresponding location. See Signatures, article 31.

Let the teacher write some of the scales thus indicated, upon the black-board, and refer to others in the body of this work.

N. B. Those who use seven syllables instead of four, may omit the next two articles and pass on to article 31.

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29. In the application of the four ordinary syllables, *faw*, *sol*, *law*, *mi*, to the seven sounds of the octave, (see article 4,) the practice is to ascertain the location of the syllable *mi*, leaving the other syllables to have a corresponding arrangement. Thus, in the natural scale, (see article 24,) the syllable *mi* is found upon the line B; but if a flat is found upon B, the syllable *mi* is removed to E, &c. Or, if a sharp is placed upon F, the syllable *mi* is removed to F, &c., as in the following table:

This Table should be thoroughly committed to memory.

In the Natural Scale, *mi* is upon B; but

If B be flat *mi* is removed to	E.	If F be sharp, *mi* is removed to	F.
" B and E be flat . . .	A.	" F and C be sharp	C.
" B, E, and A, be flat . .	D.	" F, C, and G be sharp . .	G.
" B, E, A, and D be flat .	G.	" F, C, G, and D be sharp .	D.

30. A greater number of flats and sharps is seldom used in psalmody; but in every given case let the learner observe, that the last flat which occurs in the series, marks the place of his second ascending *faw;* while the last sharp which occurs, marks with the same uniformity the place of the syllable *mi*. Five flats, therefore, remove the *mi* to C, and six remove it to F. Five sharps remove it to A, and six remove it to E.*

31. Flats or sharps at the commencement of a tune, to mark the transpositions of the octave, (see article 25,) are called the *Signature.* The following table exhibits the first five notes of the octave, according to the signatures in common use. See next page:

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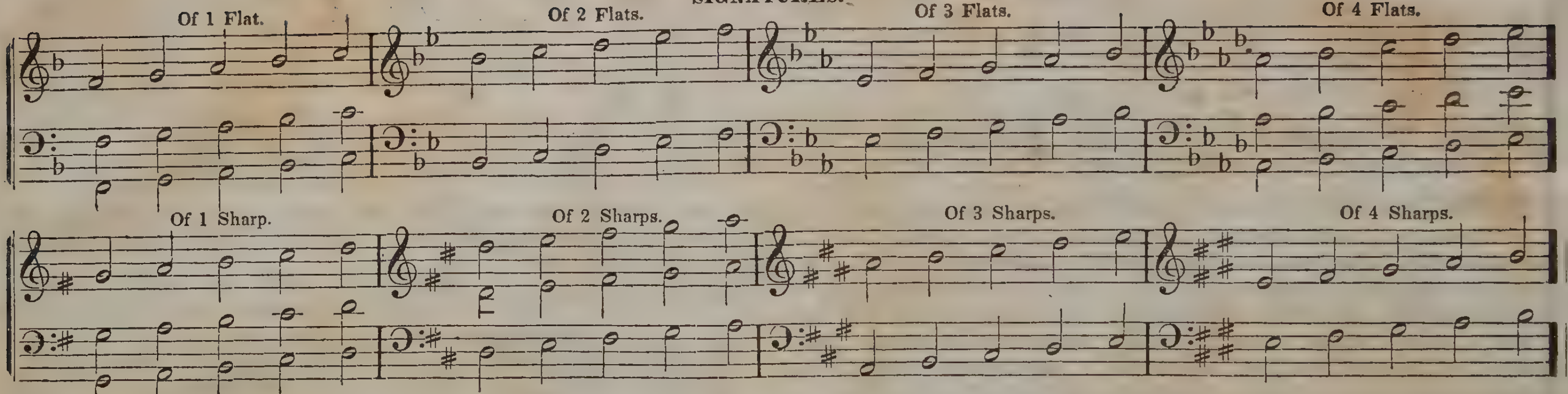
* Let the teacher place all the flats and sharps in rows upon the black-board, after the form of the signatures laid down in article 31, showing the first, the second, the third flat or sharp, &c., in the series; but, let him not here perplex the learner, as is too often done, with the abstruse principles which relate to the subject. These will be more easily inculcated at a subsequent stage in the progress of the pupils.

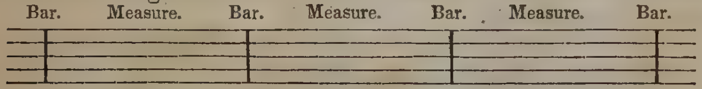
SIGNATURES.



The entire Scales may be written upon the black-board, by the dictation of the pupils, or otherwise. The location of syllables should also be shown.

SECTION IV.—OF TIME, ACCENT, &c.

32. Tunes or strains of music, are divided by the *single bar* into small, equal portions, called *measures.* A measure is the distance between two single bars:



33. The measures are also regarded as consisting severally of parts or subdivisions, expressed by appropriate figures at the clef.

34. Time, with respect to the measures, is either common, triple, or compound. Under each of these descriptions there are several varieties.

35. In common time the parts of the measures are expressed by even numbers, such as 4s and 2s. In triple time they are expressed by 3s; and in compound by 6s.

36. The figures placed beneath those which indicate the parts of the measures, refer to portions of the semibreve's value in duration: thus, the figures $\frac{4}{4}$ express not only four parts of the measure, but four crotchets. The figures $\frac{3}{2}$ in like manner express three parts of the measure and three minims. See the next examples.

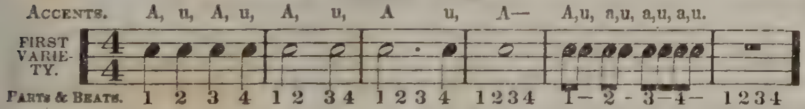
37. The parts of the measure generally require a corresponding number of beats, though psalmody admits of some exceptions in this respect.

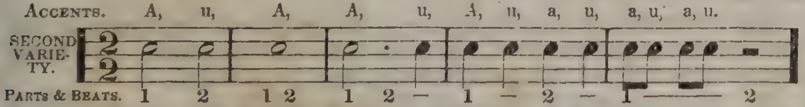
38. *Accent* is a stress of voice applied in common time to the first, or the first and third parts of the measure; in triple time to the first part of the measure; and in compound time to the first and fourth parts of the measure.

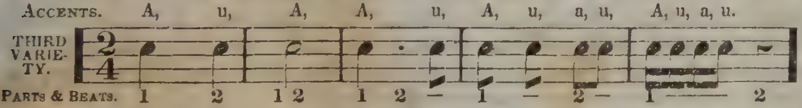
39. When shorter notes occur, which are of equal length among themselves, a subordinate accent arises at the third, fifth, seventh, &c., while the alternate notes are unaccented.

N. B. In the following examples the large figures indicate the varieties of time; and the small figures the beats and subdivisions or parts of the measures: The principal accents are marked A, the subordinate accents *a*, and the unaccented notes *u*.

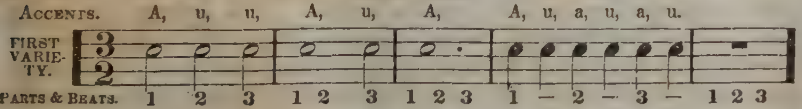
COMMON TIME.

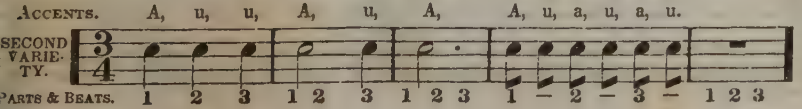

ACCENTS. A, u, A, u, A, u, A u, A— A,u, a,u, a,u, a,u.
FIRST VARIETY.
4/4
PARTS & BEATS. 1 2 3 4 1 2 3 4 1 2 3 4 1234 1— 2 - 3—4— 1234

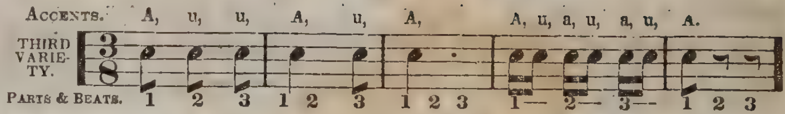

ACCENTS. A, u, A, A, u, A, u, a, u, a, u, a, u.
SECOND VARIETY.
2/2
PARTS & BEATS. 1 2 1 2 1 2 — 1 — 2 — 1 — 2


ACCENTS. A, u, A, A, u, A, u, a, u, A, u, a, u.
THIRD VARIETY.
2/4
PARTS & BEATS. 1 2 1 2 1 2 — 1 — 2 — 1 — 2

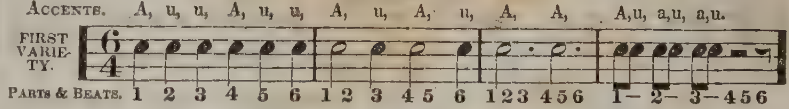
TRIPLE TIME.

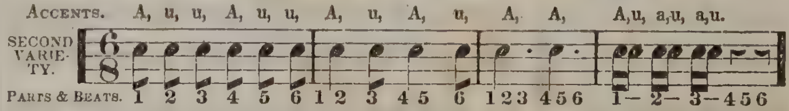

ACCENTS. A, u, u, A, u, A, A, u, a, u, a, u.
FIRST VARIETY.
3/2
PARTS & BEATS. 1 2 3 1 2 3 1 2 3 1 — 2 — 3 — 1 2 3


ACCENTS. A, u, u, A, u, A, A, u, a, u, a, u.
SECOND VARIETY.
3/4
PARTS & BEATS. 1 2 3 1 2 3 1 2 3 1 — 2 — 3 — 1 2 3

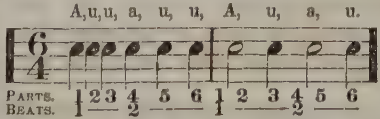

ACCENTS. A, u, u, A, u, A, A, u, a, u, a, u, A.
THIRD VARIETY.
3/8
PARTS & BEATS. 1 2 3 1 2 3 1 2 3 1— 2— 3— 1 2 3

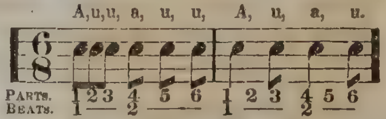
COMPOUND TIME.


ACCENTS. A, u, u, A, u, u, A, u, A, u, A, A, A,u, a,u, a,u.
FIRST VARIETY.
6/4
PARTS & BEATS. 1 2 3 4 5 6 1 2 3 4 5 6 123 456 1— 2— 3—456

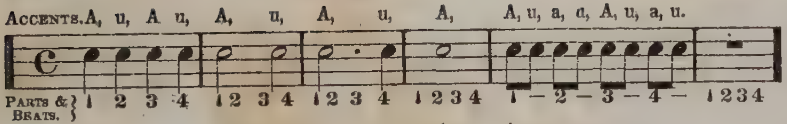

ACCENTS. A, u, u, A, u, u, A, u, A, u, A, A, A,u, a,u, a,u.
SECOND VARIETY.
6/8
PARTS & BEATS. 1 2 3 4 5 6 1 2 3 4 5 6 123 456 1— 2— 3—456

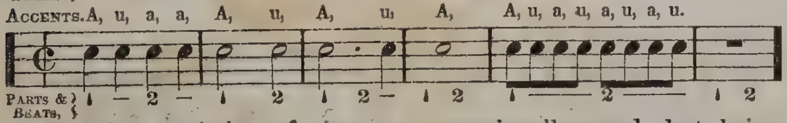
40. When the movement in compound time is rapid, three parts of a measure are taken to each beat, so that two beats answer the purpose of the six abovementioned. In this case there is but one principal accent in a measure:





41. As the first and second varieties of common time have each a semibreve for their measure note, it used to be the custom to designate them by placing a large semibreve at the clef. The semibreve, when a bar was drawn through it, signified but half the number of parts and beats. In later times, without much reason, the semicircle or letter C was substituted; and it is still retained in most collections. The semicircle answers to $\frac{4}{4}$ above described, while the barred semicircle answers to $\frac{2}{2}$. For examples see next page.


ACCENTS. A, u, A u, A, u, A, u, A, A, u, a, a, A, u, a, u.
PARTS & BEATS. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 – 2 – 3 – 4 – 1 2 3 4


ACCENTS. A, u, a, a, A, u, A, u, A, A, u, a, u, a, u, a, u.
PARTS & BEATS. 1 – 2 – 1 2 1 2 – 1 2 1 — 2 — 1 2

42. Other varieties of time are occasionally used, but being marked by appropriate figures at the clef, their nature will be readily understood. Thus, $\frac{4}{2}$ indicates four minims, and four parts and beats in a measure; and $\frac{4}{8}$ the same number of quavers, parts and beats in a measure.

Let the pupils here define the signification of $\frac{12}{8}$ $\frac{9}{8}$ $\frac{5}{4}$ &c.

43. The terms *Largo*, *Adagio*, *Allegro*, *Presto*, &c., have a farther influence upon the movement. See Table of Technical Terms. In the higher species of musical composition it often happens by this means, that music written in one variety of time is actually performed in another. Much, in these cases, is left to the taste and discrimination of the performer.

44. In Psalmody, the subject of song as contained in the words of a hymn, has great influence upon the movement. See Part II, Section VI.

SECTION V.—OF TONES, SEMITONES, ACCIDENTALS.

45. The degrees of the octave as presented in Section First, though they appear equal among themselves to the *eye* of the observer, are in reality unequal; and upon this inequality, rests the whole structure of musical composition.

46. The larger intervals are called *tones* and the smaller intervals *semitones.** Of the latter there are two in every regular octave, found in the scales thus far described, between the third and fourth, and the seventh and eighth degrees. The rest of the intervals are tones.

47. The pupil having acquired his *practical* knowledge of the octave by *imitation*, will readily adjust the tones and semitones it contains, by the mere application of the appropriate syllables,—*faw, sol, law,—do, re, mi*, &c.

48. But, as in the process of melody it often happens that the order of tones and semitones is temporarily changed; such variations must be marked by significant characters, such as flats, sharps, and naturals, accompanied with altered syllables. See article 52.

49. Flats, sharps, and naturals are not properly said to form a signature, (see article 31,) except when placed at the beginning of a strain or tune. When they occur in the midst of the movement they are called *accidentals.*

50. Flats used as accidentals, require a semitonic depression of the voice, and sharps thus used, require a semitonic elevation. Naturals restore these altered intervals to their primitive sounds.

51. The influence of flats and sharps generally extends through a single measure, unless counteracted by a natural. But when one measure ends and another commences with the same sound, the accidental is not always repeated. In other circumstances the single bar answers the specific purpose of a natural.

52. In singing the altered notes, it is generally advisable to make corresponding alterations of music syllables. The syllables *faw, sol, law,—do, re*, for example, where sounds are to be elevated, may become *fi, si, li,—di, ri*, in imitation of the sound *mi*, pronounced *mee;* and where notes are to be depressed by flats or naturals, the

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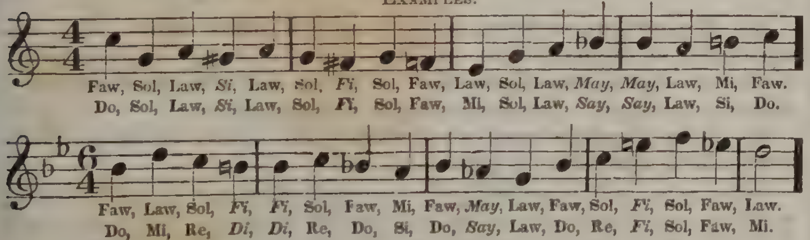
* There are also minute inequalities among tones and among semitones, which are exceedingly important in musical theory, as well as in the construction of musical instruments.

syllables may conveniently be changed in their terminations so as to rhyme with the word *lay;* thus, *do* becomes *day*, *law* becomes *lay*, and *faw* becomes *fay*.*

Other alterations are sometimes recommended: but in every case the object should be to bring distinctly to mind the interval of a semitone.

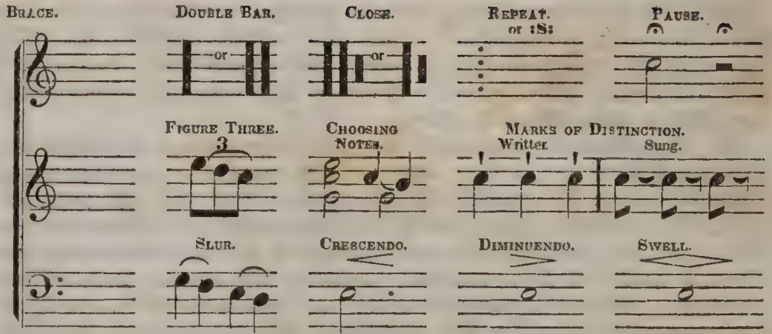

EXAMPLES.
Faw, Sol, Law, Si, Law, Sol, Fi, Sol, Faw, Law, Sol, Law, May, May, Law, Mi, Faw.
Do, Sol, Law, Si, Law, Sol, Fi, Sol, Faw, Mi, Sol, Law, Say, Say, Law, Si, Do.
Faw, Law, Sol, Fi, Fi, Sol, Faw, Mi, Faw, May, Law, Faw, Sol, Fi, Sol, Faw, Law.
Do, Mi, Re, Di, Di, Re, Do, Si, Do, Say, Law, Do, Re, Fi, Sol, Faw, Mi.

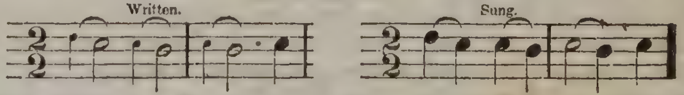
53. Naturals which counteract the influence of sharps, bring the voice downward one semitone; while those which destroy the influence of flats, require semitonic elevations. Both cases are illustrated in the above example. See Practical Lessons.

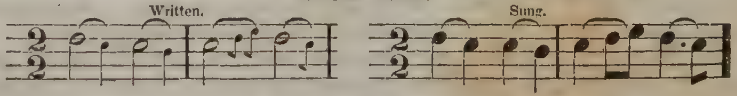
The teacher would do well to introduce to his pupils, short, simple examples of accidentals, at an early stage of progress, giving them out for imitation before he exhibits them to the eye. This will be of great service.

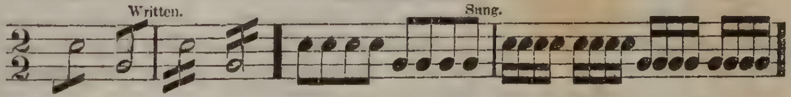
SECTION VI.—REMAINING CHARACTERS.

54. The characters which remain to be described will scarcely admit of a regular classification. They are the *brace*, *double-bar*, *close*, *repeat*, *pause*, the *figure three*, *choosing-notes*, *marks of distinction*, the *slur*, the *crescendo*, the *diminuendo*, the *swell*, *appoggiatures* and *after-notes*, and *abbreviations*.




APPOGGIATURES.


AFTER NOTES.


ABBREVIATIONS.

55. The *Brace* includes different parts which are sung together: such as *base*, *tenor*, *alto*, *treble*, &c.

56. The *Double Bar* marks the end of a strain in music, and in some books, the end of a tune.

57. The *Close* is used by some authors to signify the end of a piece of music.

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* This we fancy will be regarded as an improvement upon the older method.

58. A *Repeat* shows that a certain passage or strain is to be sung twice at every performance of the tune which contains it. The figures 1 and 2, or the words *first-time* and *second-time*, often refer to small clauses of music, the one of which is to be sung before repeating and the other after repeating.

59. The *Pause*, sometimes called the *Hold*, marks an indefinite suspension of the time of a note or rest. The same character in ancient psalmody marks the end of a line of poetry. See *Old* 100, page 35.

60. The *Figure Three* placed over or under any three notes, reduces them in value to the time of two of the same denomination, Thus, a triplet of three crotchets occupies the specific time of two crotchets. When a number of triplets succeed each other, the figure is often omitted after the first insertion. In secular music two triplets are sometimes combined, as represented by a figure 6.

61. *Choosing Notes* standing one over another, leave the vocalist to make his own selection. Sometimes two distinct parts are thus written upon the same staff, as first and second treble, &c.

62. *Marks of Distinction* show that the sound of notes is to be abbreviated as if little rests were placed between them. See example as above. The *Dot* is sometimes used for a similar purpose.

63. The *Slur* is drawn over or under any two or more notes that belong to one syllable. When quavers or smaller notes are united by their own hooks, the same purpose is answered. See *Holwell*, page 54. When pairs of quavers or semiquavers thus united, succeed each other, a slur is sometimes added, to show that the second note of the several couplets is to be shortened, as in the case of marks of distinction. See *Wesley*, page 256.*

64. The mark *Crescendo* placed over a note or series of notes, requires a gradual increase of sound.

65. The mark *Diminuendo* denotes a gradual decrease of sound.

66. The *Swell* denotes a gradual increase of sound followed by a diminution.

In psalmody, where the same tune is applied to an endless variety of stanzas, the crescendo, diminuendo and swell, should often be introduced by the performer, though they are seldom *written* in connection with the music. See Article 115.

67. *Appoggiatures* are small notes placed before some of the principal notes of the measures. As the measures are full without them, the notes which immediately follow them must be proportionably reduced in length. See the example as given above.

68. *After Notes* are small characters which borrow their time from notes which immediately precede them.

Appoggiatures are generally accented; after-notes are always unaccented. As a general rule, they deduct their own nominal value from the notes on which they depend. An appoggiatura, before a pointed note, however, takes twice its nominal value.

69. *Abbreviations* occur chiefly in instrumental music, where they are of much use. They are of kinds too numerous for exemplification. The single example above must suffice.

SECTION VII.—OF KEYS; MAJOR AND MINOR SCALES.

70. The first note of the ascending or descending octave is called a key.

71. The octave we have already described, (see article 46,) is in the major scale. Article 21 exhibits, therefore, what is properly termed the natural *major* scale, of which C, found in the base, tenor, treble, &c., is the *key-note*. The examples at article 31, are mere transpositions of the major scale, entirely resembling each other in the successions of tones and semitones.

72. By a specific change in the order of tones and semitones the octave forms a different kind of scale, which is called minor.

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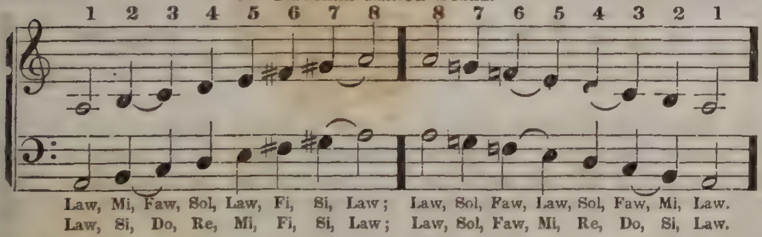
* See also in "Musica Sacra," the well known passages in the *Dying Christian*, 'Cease, fond nature,' 'Hark, they whisper,' &c. Some compilers have omitted the slur in such passages, not knowing, perhaps, its meaning.

When the two semitones of any octave are found, the one between the third and fourth, and the other between the seventh and eighth degrees, the scale is major; but when the one is found between the second and third in the ascending and descending series, and the other between the seventh and eighth in the ascending, and between the fifth and sixth in the descending series, the scale is minor. This is the specific difference.

73. The natural *major* scale, as we have seen, commences upon C. The natural *minor* scale commences upon A.

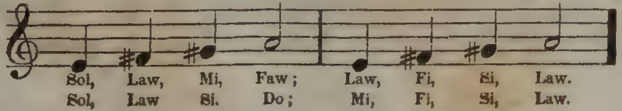
NATURAL MINOR SCALE.


1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1
Law, Mi, Faw, Sol, Law, Fi, Si, Law; Law, Sol, Faw, Law, Sol, Faw, Mi, Law.
Law, Si, Do, Re, Mi, Fi, Si, Law; Law, Sol, Faw, Mi, Re, Do, Si, Law.

N. B. The minims here represent the key—and the slurs show the places of the two semitones.

74. The sounds of the octave in the minor scale, like those in the major, may be readily acquired by imitation, especially as the music syllables will bring their accustomed intervals to mind. The difference between the ascending and the descending series must be well understood.

75. The upper part of the ascending minor series contains the same successions of tones and semitones as that of the major scale; the syllables appertaining to that portion of the major scale may, therefore, occasionally be resorted to, for the purpose of securing accurate intonation.


Sol, Law, Mi, Faw; Law, Fi, Si, Law.
Sol, Law Si. Do; Mi, Fi, Si, Law.

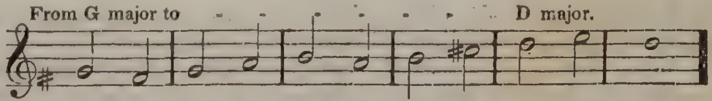
76. The natural *minor* scale, as we have seen, commences on A, which is two degrees below the commencement of the *major* scale. It possesses also the same relation in all the transpositions, *i. e.*, two degrees below the major scale.

77. Tunes in the minor scale require great accuracy of intonation. See Practical Lessons; also the tunes *Moreland*, page 101, and *Roydon*, page 104.

78. The last note in the base is the key-note. The young pupil, therefore, may easily distinguish minor from major keyed tunes, by the music syllable which is applied to the note in question. *Faw* or *do* represents the major, and *law* the minor.

SECTION VIII.—OF MODULATION.

79. *Modulation* is the act of passing from one scale to another, by means of accidentals; as when we pass from G major to D major, by placing an accidental sharp upon C.

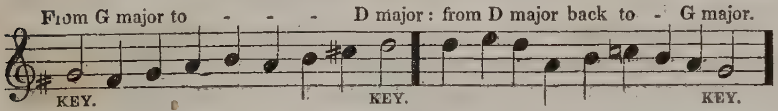


80. Accidentals, especially in psalmody, are used chiefly for two purposes. The one is that which relates to the minor scale, mentioned in the last section; and the other is that which produces modulation. In the one case, the accidentals seem to have no special connection with the signature of the piece; in the other they maintain the closest relations to the signature.

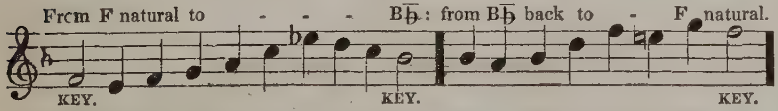
81. When accidentals occur that might form regular additions to the signature, or regular deductions from it, the nature of the modulation must appear obvious. In the signatures, the sharps observe

the following order, viz: F, C, G, D, A, E, &c.; and the flats, that of B, E, A, D, G, C, &c.; (see article 31,) and when the naturals are employed to counteract them, they begin with the last of the series, going backward in the inverse order.

Modulations by Sharps and Naturals.


From G major to - - - D major: from D major back to - G major.
KEY.
KEY.
KEY.

Modulations by Flats and Naturals.

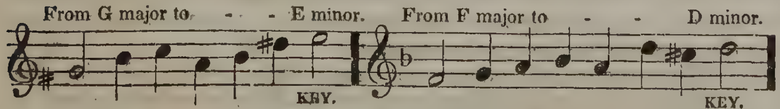


Modulations of this nature are continually occurring in psalmody, though the tune commences and ends in the principal key. See article 70.

82. Modulations of the above character may not improperly be regarded as temporary changes of signature. See article 30.

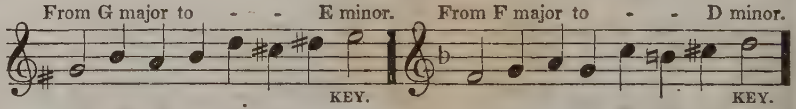
83. When a sharp (or natural, having a similar effect,) occurs as an accidental, that can have no influence upon the signature, the scale is generally minor, and the key for the time being, is found one degree above the sharp.

Modulations.



84. It is obvious that F and D sharp, as in the above example, cannot alone constitute a signature; and the same is true of B♭, in connection with C♯. See article 81. When two adjoining intervals are thus elevated by accidentals, the scale is minor, and the key is one degree above the higher of the two accidentals.

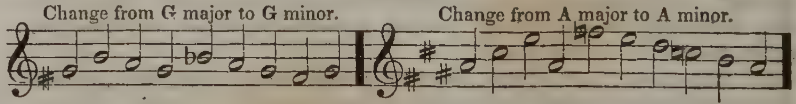
Modulations.



85. Here it is obvious, that F, C, and D sharp, in the above example, cannot constitute a regular signature while G is natural; and equally so, that B♭, B♮ and G♯ form no regular combination. The accidentals are inserted to mark the ascending 6th and 7th of the minor scale.

86. When accidentals that cannot be added to the signature, have the effect of *depressing* notes, it may then be known that the *key* remains on the same letter, while the *scale* is changed from major to minor.

EXAMPLES.


Change from G major to G minor.
Change from A major to A minor.

Sometimes two or more flats or sharps that affect the signature, are introduced at the same moment in the several parts of the score. In this case they may not seem to each observer to be regular. In other cases, they seem by a sort of license, to assume something of the nature of appoggiatures or after-notes, as in the tune "*Thine, Lord, for ever,*" at the third and eleventh measures, and in the symphony near the end. But a perfect knowledge of modulation implies an acquaintance with the science of harmony. The preceding practical hints must suffice.

PART II.

OF STYLE.

87. Many of the sad disputes and unhappy diversities of opinion, which have arisen among musicians, might easily have been prevented, by a careful reference to the great fundamental principles which relate to the subject of style.

88 The things most essential to a good style of execution in vocal music, are *Tone*, *Intonation*, *Time*, *Articulation*, *Accent* and *Emphasis*, and *Expression*.

A few hints in relation to these requisites, are all that can be expected of us in the present connection.

SECTION I.—OF TONE.

89. The word *tone* has two distinct significations. The one refers to the degrees of scales, (Part I, Sections V, VII, and VIII,) and the other to the mere qualities of a sound separately considered. We here use the term in the latter sense.

90. A fine voice is not simply the gift of nature. More depends on cultivation. In song, as in speech, there will be family resemblances, which are acquired and perpetuated by habitual imitation. Distinguished teachers will also have multitudes of imitators in this respect. Towns and cities and large districts of country will thus acquire in process of time, the same leading peculiarities, especially where defects instead of beauties, become the subjects of general imitation. Hence the importance of good instruction.

91. A good tone is gradually formed by exercising the voice upon the open vowels. The broad sound of *a*, as in *law*, the sound of *o*, as in *soul*, of *u*, as in *tune*, may be first tried. The mouth should be well open, the lips removed from the teeth, and the teeth so held as to admit the first joint of the fore-finger between them. Let the vowels receive a loud, clear utterance, as coming deep from the throat. This will enable the pupil in most cases, to avoid all nasal, guttural, dental, and labial defects, which are so displeasing to the cultivated ear.

92. A second step in this process is to give utterance in a similar manner to the slender and the short vowels,—*e*, as in *theme* or *them*, *i*, as in *time* or *till*. These vowels should be a little modified for the sake of tone, yet so delicately as not to destroy their identity, or in the least to injure their character. *I*, for instance, should not become *oi*, as in *toil*, but *aye*, as heard in our halls of legislation, in token of assent. The diphthongal character of this letter, as if written *ay—ee*, should also be preserved, in which the *ee* occupies but an instant, just as the sound ceases. Similar directions might be given in reference to the slender sound of *a*, as in *name*; while the sound of *e* long, as in *theme*, scarcely admits of the slightest modification.

93. Intensity or feebleness, harshness or softness, pleasantness or unpleasantness of tone, lies much under the power of cultivation; and the same remark applies equally to the management of the breath. Breathing should be free and not labored. It should be performed in a noiseless manner by the action of the chest at an instant while the mouth is quite open.

The right formation of the voice is an object of great importance. The process is gradual, and requires time. Exercises of the above nature should be frequently interspersed with those which relate to notation in Part I. The precise order of method, is, comparatively, of little consequence.

SECTION II.—OF INTONATION.

94. By intonation is meant the management of the voice in reference to musical scales. This faculty is by no means the result of

native instinct, as many seem to suppose, but is acquired by imitation, habit, instruction, and experience.

95. As the two modern scales, major and minor, (see Part I, Sec. VII,) are in a great measure artificial, it ought not to surprise us, that the art of true intonation, is never acquired without instruction and practice.

The ancient Greeks, with all their learning, were never known to sing scales like ours. The same is at present true, and ever has been, of the semi-barbarous nations.

96. Imitation should commence in infancy, and cultivation, in early childhood. Experience abundantly proves that when this is done, the result is uniformly successful.

97. The voice in regard to intonation, becomes less manageable in proportion as it has long been neglected or biased by bad example, or vitiated by wrong instruction. In the period of adult years it seldom acquires habits that are entirely new. In this respect it resembles the provincialisms of a native dialect. Hence the importance of early cultivation.

98. The most gifted vocalists are liable to occasional inaccuracies of intonation. The best teachers and choirs have the same liability. The best musical ear becomes comparatively dull by neglect; nor can it be preserved without appropriate exercise in reference to scales and harmonic combinations.

99. Physical causes have much influence over the faculty of which we here speak. Timidity, animation, indolence, fatigue, disgust, or perplexity—the oppression of cold or heat—the relative position of singers—the action of accompanying voices or instruments, are among the circumstances to be taken into the account. And these have an influence, even upon the best singers, much in proportion to their neglect of practice.

100. Pupils should frequently be exercised upon the major and minor scales, and upon the simplest chords and successions, during their whole period of instruction. The more difficult combinations and passages should also be occasionally selected from the tunes that contain them, and written upon the black-board as exercises.

101. The power of preserving just intonation, is in every instance, gradually acquired; and when once acquired, is easily lost by negligence. Hence the importance of frequent practice. The hymn of praise should never be omitted in family worship; and the members of the choir should not neglect the regular meetings for rehearsal. Bad intonation will be the inevitable consequence. The idea, that nature makes all the difference among singers is entirely destitute of foundation.

SECTION III.—OF TIME.

102. The importance of time as a property in music, is generally admitted; yet there is almost everywhere observable, a great want of accuracy in *keeping* time. This is chiefly owing to deficient cultivation.

103. The power of keeping time with due regularity, depends simply on forming, in a patient manner, habits of ready, accurate computation.

104. In addition to the ordinary exercises of beating, and counting, and calculating the various dimensions of notes and measures, and forms of accent, (see Part I, Section IV,) there should be frequent drillings on time, interspersed with the subsequent exercises and rehearsals of a school.

105. Accurate time adds great beauty to performances, especially where movements are vivacious and rhythmical. Liberties by far too great are often taken with the movement, by inexperienced leaders, in favor of the punctuations of language. Liberties, to some extent, may of course be occasionally taken; but of these we shall speak hereafter under the head of Expression.

SECTION IV.—OF ARTICULATION.

106. The importance of just articulation in religious music* is evident from the single fact, that in devotional singing, the words are by divine appointment, the basis of song, and the means of edification. To worship in an unknown tongue, or in language rendered unintelligible through an indistinct utterance, is doubtless displeasing to the great Master of assemblies.

107. Vowels are, in reality, the only letters to be sung. The consonants are to be uttered at certain given instants, as in speech, only with greater distinctness and precision. In the word *first*, for example, the *i* only can be sung, while, in the first instance, the *f*, and subsequently, the *rst*, are whispered.

108. As the character of *tone* depends chiefly on the manner in which the vowels are treated; so the distinctness of articulation has its chief dependance upon the consonants.

109. Teachers should to this end study the powers of letters, and become familiar with the classes and subdivisions. The semivowels should never be prolonged; the sibilants should be checked, while the mutes and the aspirates should have augmented power.

110. The breath should never be taken in the midst of a word, but as far as possible, at those places where pauses of some nature, whether written or not, are required by the structure of the language.

111. The first efforts in articulation will necessarily be rude; and for a while they will give harshness both to the language and to the song, but let the teacher persevere; for time, patience, and industry will effect wonders. The process of drilling, is, to go from vowels and diphthongs to semivowels, mutes, &c., and thence to syllables, words, phrases, sentences, and stanzas.

112. The teacher must be thorough and systematic in his efforts or the desired object will never be accomplished; yet he should not perplex his pupils with a multiplicity of nice distinctions and observances. In schools, of the ordinary character, example will go farther than precept. Rules should be few, but oral illustrations abundant. Neither the language nor the song, will ultimately suffer by the union which is thus perfected.

113. Exercises should be often repeated during a whole course of instruction.

SECTION V.—OF ACCENT AND EMPHASIS.

114. Accent and emphasis are as important to the simple purposes of melody, harmony and rhythm, as they are indispensable to the claims of language. Articulation without these aids, would present nothing but dull successions of unmeaning syllables.

115. Musical notation as we have seen, (Part I, Section IV,) makes regular provision for that stress of voice which is called *accent;* while emphasis is more commonly indicated by certain marks of expression, such as the crescendo, diminuendo, swell, &c. But in psalmody, where the same tune is sung in a great variety of stanzas, the words must occasionally interfere with this arrangement.

116. When the rhythm of the music does not correspond with that of the words in reference to accent and emphasis, the greatest delicacy of management is required. The musical accents may be weakened or augmented in power, but not destroyed. Musical accents, as they occur in a given movement, are for the most part equal among themselves, excepting the secondary ones, which are of a subordinate character. But, when the accent or emphasis of words interferes with this arrangement, the conflicting claims must be adjusted, by the application of plain common sense principles. The words must, as a general rule in such cases, take precedence of the music.

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* In music of a secular character, it often happens that the words are not fit to be heard.

117. Much depends on the formation of *right habits* under the guidance of an intelligent instructer. The manner of the pupils will of necessity be syllabic in the first instance; but let one thing be attempted at a time, and the whole process will not be difficult. The teacher must himself be governed by definite principles. He must understand and exemplify the powers of language. But in the present state of musical science, the multitude of learners will become better imitators than theorists.

SECTION VI.—OF EXPRESSION.

118. The preceding properties, *tone*, *intonation*, *time*, *articulation*, and *accent* and *emphasis*, relate to what may be termed, accurate mechanical execution. Much time and labor will be required to enable the pupil so fully to master these properties, as to secure an easy flowing enunciation of the language, in connection with the sweetness and regularity of the melody. Hence most singers are found to rest satisfied with this single achievement, and even to come far short of it, in practice. This is, of course, inexcusable. The principles of such a style are easily communicated; to reduce them to practice is the chief labor. The finishing touches of cultivation are much neglected.

119. Accurate mechanical execution, however beautiful in itself, is not alone sufficient for the purposes of song; especially where amusement is not the principal object of the performance. Mere mechanism cannot secure the claims of sentiment. There must be something which makes an appeal to the affections of the mind. That property or union of properties which accomplishes this result, constitutes expression.

120. Expression as thus defined, is the crowning excellence of song. It is as the soul of poetry, the pathos of eloquence, the *life* of historic painting. Without it, the most labored performances will be, in a great measure, powerless. There may be mannerism, skill of execution, *display* of taste. There may be much of mimickry or of noise, much to please the ear or astonish the imagination; but all this, in devotional music, is comparatively of little account.

121. Appropriate feeling, whether in the composer or the performer, is the only proper basis of expression. In sacred music, especially, nothing can be achieved without it. The same principle applies here which prevails elsewhere, in the fields of rhetoric and elocution.

122. A man who speaks with a vacant mind, or a mind chiefly occupied with words, or phrases, or attitudes, or a mind embarrassed by the difficulties of his argument, or by the inattention of his hearers—such a man will not be eloquent. He will be destitute of power. We may pity him or sympathize with him in reference to his perplexities; but the proper influence of his address would be defeated. Precisely the same is the case of the vocalist in reference to the pathos of his art. If he wishes to move us in any moral point of view, he must himself be moved. If he wishes, in devotional song, to stir us up to holy activity, he must sing in the demonstration of the Spirit, and in the beauty of holiness.

123. Music has indeed a language of narration and description which belong more properly to the field of imagination. Some of the strongest musical efforts are here to be met with; but in proportion as the subject of song becomes lyrical, in the moral sense of the word, the principle of which we now speak, rises in importance.

124. Music, it is true, may be cultivated like other arts of an analogous character, such as painting and poetry. Yet, if we would act intelligently, we should have constant reference to the object to which music is to be applied. The mere historic painter would not acquire his ideas and illustrations of Christian character from the circles that oppose christianity or treat it with cold indifference. Nor would the aspirant to the holy office of the ministry, take his lessons in sacred eloquence from the unhallowed walls of a theatre.

Common sense shows the application of the same principle in reference to the Christian vocalist.

125. But, because feeling is the *basis* of musical expression, it must not be inferred that no importance is attached to the superstructure. The habits of singers, in general, have become sophisticated, and must, therefore, be taken thoroughly to task.

126. In the first place, the instinctive tones of passion must be inculcated anew. Four distinctions may here be enumerated, as exhibiting so many given forms of emphasis.

127. A loud tone, slightly tremulous, without increase or diminution of intensity, and abrupt both at the commencement and termination, is appropriate to sentiments of alarm or of great vehemence or earnestness. This tone has some faint resemblance to the cry of 'Fire,' as heard in our cities and villages. When applied to such stanzas as set forth the awful sanctions of religion, it has, under the influence of appropriate feeling in the singers, a very solemn and powerful effect. When used as the mere result of thoughtless musical animation, it has a different tendency which is seldom to be commended, if ever to be tolerated.

128. A tone, loud at the commencement, but rapidly diminishing in intensity, is appropriate to expressions of joy and gladness, and lively gratitude. Several passages in Psalms 103 and 116, for instance, require the application of this kind of emphasis.

129. A tone, soft at the commencement, rapidly increasing in intensity, and abrupt at the termination, is properly applied to sentiments which are bold, lofty, or ironical. Such words as

"O for a shout of sacred joy,"—
"All hail the pow'r of Jesus' name,"—

and especially such stanzas as the following:

"Our Lord is risen from the dead,
Our Jesus is gone up on high;
The pow'rs of hell are captive led,
Dragg'd to the portals of the sky,"—

derive great assistance from this form of the emphasis. No other form will answer the purpose required, and without it the music will fail in expression. This emphasis is often grossly misapplied by professional or undevout singers, to the hinderance of all just expression.

130. A tone, soft and delicate at the commencement and the termination, but embracing a rapid crescendo and diminuendo, or simple swell, is required for pathetic passages, and even for the lighter shades of tenderness. Psalms 51st and 90th, L. M., *e. g.*, require this emphasis. And it is equally needed in such words as

"Come, Holy Spirit, come,"—
"O for a closer walk with God,"—
"Come hither, all ye weary souls," &c.

The *delicacy* of the tone and the *power* of the swell must depend on the nature and strength of the sentiment.

131. The four forms of the emphasis thus described, are fundamental in musical expression. Still, as we have already seen, they are not to be employed mechanically. System is necessary in reducing them to practice, and they should be rendered familiar as properties of style by persevering practice. Yet, in the office of devotional song, they are, like other things, to be under the influence and direction of appropriate feeling. On any other plan, the exercise will necessarily degenerate either into dulness or affectation.

132. Without any immediate reference to the spiritual claims of religion, we may here infer, scientifically, the importance of maintaining right sentiments and feelings, in our schools of cultivation, which have for their object the promotion of church music. It is a fundamental principle in oratory, *e. g.*, that the speaker must enter, in an earnest and dignified manner, into the full merits of his subject, if he would make a due impression upon his hearers; and the principle holds equally true in sacred music. Shame and confusion of face to the man who would set aside this principle!

133. In the second place, we may refer to loudness and softness

as properties which have much influence over the emotions. We allude not to that loud strain of enunciation which stuns the ears of the devout listener, or to that feebleness of manner which savors of indolence and inefficiency; but to that occasional increase and diminution of volume which the changes of sentiment naturally suggest in music as in oratory, or in animated conversation. The same leading principle prevails here as in the application of emphasis. Changes which are merely mechanical, like the stops of an organ, will be comparatively of little avail.

134. The voice, in reference to such changes of volume, requires much discipline. Some voices are found to lose all their sweetness when the volume increases, and others to falter and break in the act of diminution. This is owing simply to the want of appropriate practice. Persons, laboring under such difficulties, may gradually overcome them by a little perseverance.

135. In the third place, we would mention variations of time. We here refer neither to the *specific* time of a given movement, nor to those unintentional aberrations from strict time, which arise through want of skill, and which detract so much from the interest of ordinary execution. The latter are sufficiently disastrous without the encouragement of theoretical sanction. Yet delicate changes, which correspond with the variations of sentiment in a psalm or hymn, are occasionally of much use, when skilfully managed.

136. These changes or variations may sometimes be gradual and sometimes sudden. They should be intentional, yet seem to be almost involuntary, as the natural expressions of sentiment. Passages of a delicate and tender character are generally the ones to be retarded, while such as are of a joyous nature may be accelerated. Slow tunes are the best for these purposes. Those which are quick and rhythmical scarcely admit of such variations. This last remark should never be forgotten.

137. In the fourth place, we would mention the *legato* and *staccato* styles of enunciation. The first of these is, when the musical notes are sustained to their full length, and sung in close connection; the second is, when they are abbreviated, as in the case of marks of distinction. In the one case, the sounds seem to flow in a free and polished manner, and in the other, to have some approximation to the character of speech. The legato style is of a tender character; the staccato is appropriate to lively description or narration.

138. The legato style requires skilful management. Among ordinary singers it often degenerates into dulness and languor, and is found to injure the articulation. It is often connected also with an inappropriate emphasis. Special cultivation will gradually remove these difficulties.

139. The staccato style is liable, in ordinary performances, to injure the accent, and at the same time to sunder the syllables of words. These difficulties may, with a little practice, be easily avoided.

140. The two properties we have just now considered, are of great importance, both as they refer to tunes and to the words of a psalm or hymn. The one is often exchanged for the other during a single performance, which embraces some varieties of sentiment.

141. In the fifth place, we would observe, that there is much in the *general* character of a movement in respect to *time*, which relates to expression. This influence is distinct from that to which we referred in article 135. The variations which we there described, are, perhaps, of too delicate a nature to be attempted with entire success by ordinary choirs. But, to sing a tune throughout, in a fast or slow manner, according to the directions of a skilful leader, is no very difficult matter.

142. In general, those sentiments which are delicate and plaintive, require a slow movement, while those which are of a joyous character, as elsewhere observed, require quicker time. Much also depends on the current of thought suggested by the words sung. The stanza,

"Salvation, O the joyful sound,"

e. g., requires a vivacious movement, and the last stanza of the same hymn, a movement more rapid; while the intervening second stanza,

"Buried in sorrow and in sin,"—

requires, obviously, a slow movement. This, however, is an uncommon example: less differences will usually suffice.

143. It remains in the sixth place to speak of punctuation. The importance of punctuation in language is universally admitted. Why then should it ever be disregarded in song? The vocal art consists not in destroying language, but in enforcing it. That there are some examples of unsuccessful effort in respect to this property of style, is readily acknowledged. Men have often failed here, from whom better things ought to have been expected. This proves the importance of being governed by correct principles of taste.

144. It has been stated, as a general rule in church music, that "the scanning of the poetry and the rhythm of the music are not to be frustrated." Against this rule there will, of course, be occasional exceptions. But the rule should never be forgotten, or set aside for slight reasons.

145. Chanting, as now performed in the Episcopal churches, is a thing by itself. There, there is no poetic measure and no musical rhythm, except at the cadences, to be observed or violated. The same is true of unmeasured recitative in anthems and oratorios. Yet, even here, there are bounds of some kind which ought not to be surpassed. The strong tendencies towards regularity in measure and movement, should be kept in mind. Even oratory, under the laws of modern elocution, has its rules of time and measure.

146. In metrical psalmody, where the same tune is sung in a multitude of stanzas, embracing endless diversities of punctuation, there will, of course, be some difficulty in management. If the tune in hand be not too rapid, momentary pauses, commas, dashes, and semicolons may be sufficiently observed, by shortening a note as in the act of breathing, while the calculation of time is unbroken. Longer pauses than these, when they occur at the end of a line, or middle of a stanza, may be easily managed, especially in the old parochial melodies, where a suspension of the voice is generally allowed when necessary, though not always written. But, lines like the following, form an exception to these rules:

"He dies! The heav'ns in mourning stood!"—
"'Tis finish'd! so the Saviour cried."—
"The Lord is come! The heav'ns proclaim
His birth: the nations learn his name."

It would not answer to sing "*He dies the heav'ns*," nor "*'Tis finish'd so*," which, of course, would destroy the sense. Exclamations so impassioned, may well be sung as if the music contained a written rest or indefinite pause, (𝄐). To neglect the punctuation in such cases, will do violence both to the language and the sentiment.

147. From the properties we have thus enumerated under the title of this section, it will appear evident why an expressive singer is so seldom found among the teachers, schools, and choirs of our country. The art implies skill and taste, and feeling and appropriate cultivation; while, yet, it is extensively undervalued, misapprehended, and treated with neglect. Teachers should study this subject with the most untiring assiduity, and take unwearied pains in reducing their knowledge to practice. The same systematic efforts, however, will be expected in vain from the generality of their pupils. The latter will acquire much by imitation, and avail themselves of occasional hints and observations. This, by no means, lessens the responsibilities of a teacher, but rather enhances them.

148. The properties which relate to expression, are employed in successions and combinations, as diversified as are the varieties of thought or changes of emotion. One of the lines above cited,—

"Buried in sorrow and in sin,"—

e. g., requires at once a slow movement, and legato style of enunciation, the pathetic form of the emphasis, the observance of a comma at the word "*sorrow*," the diminution of the musical accent at the word "*and*," &c.; all of which is evident, simply from the true method of reading it. The second line in the same stanza,—

"At hell's dark door we lay,"—

has the farther peculiarity of requiring the alarm emphasis strongly marked at the second, third, and fourth words successively—"*hell's dark door.*"

149. From this view of the subject of expression, we readily infer that entire *perfection* in style is impossible. Nor can there be among different teachers or leaders any thing like exact uniformity of manner. General rules, with specific examples and illustrations, are, nevertheless, of great use; as, also, are occasional hints and suggestions. The rest must be left, so far as teachers are concerned, to individual taste and discrimination. Every good teacher, like the accomplished orator, will still have his defects and peculiarities. None are infallible. All should, therefore, exercise a spirit of kindness and forbearance.

150. The cultivation of sound principles and appropriate feelings, will do much towards forming, under the careful hand of discipline, an expressive singer. The practice of studying the psalms and hymns, and reading them aloud with impassioned tones and feelings, is one of the highest utility. This is a delightful exercise to the devotional mind, and one that should be often repeated. The habit of good reading, we might almost say, needs only to be transferred to song, in order to secure the great ends of impassioned enunciation. This is a principle of unspeakable importance to leaders and teachers. It will save an incalculable amount of time in the drilling exercises.

151. Verbal recitations, by the teacher in his school, after the manner just mentioned, will afford the most effective illustrations to the young pupil in vocal music. All will feel the powers of language when thus presented, and be easily persuaded to endeavor to *set them to music.*

152. In the present collection of tunes, we have, without lessening the quantity of music, inserted a large variety of entire hymns with musical references, for the convenience of special practice. It is not presumed that these references will, in every instance, be closely followed, (see article 149.) They are offered only as general hints, illustrative of our own views of the subject. The references, being either musical characters or initials of technical terms, will be easily understood.—The following explanations, however, may not be unacceptable to our readers.*

' '	*Staccato*,—distinct.	*ex.*	*Expressivo*,—expressive.
⌒	*Legato*,—in close connection.	*f.*	*Forte*,—loud.
aff.	*Affetuoso*,—with tender affection.	*ff.*	*Fortissimo*,—very loud.
ag.	*Agitato*,—agitated, as in the alarm emphasis.	*m.*	*Moderato*,—moderate.
		mæ.	*Mæstoso*,—with majesty.
cr.	*Crescendo*,—increase of sound.	*p.*	*Piano*,—soft.
di.	*Diminuendo*,—decrease of sound.	*p.p.*	*Pianissimo*,—very soft.
d.	*Dolce*,—soft and sweet.	*vi.*	*Vivace*,—lively.

The dash (—) shows that a reference relates to *some portion* of a line.

153. In conclusion of this Section, we would simply remark, that the enunciation must not become stiff, formal, labored, harsh, fitful, or interrupted. The words in song should seem to flow as the spontaneous breathings of pious sentiment.

SECTION VII.—MISCELLANEOUS OBSERVATIONS.

154. A word as to the *graces* in music. Any thing of this kind which would be inconsistent with the claims of chaste simplicity, would be out of place here. Secular music tolerates an ever-changing variety of embellishments; yet, even here, they should seem to come unsought, like beautiful figures in rhetoric. Solos admit of some latitude in this respect; but, in devotional church music, artificial embellishments can find little place. The greatest labor is to cultivate simplicity.

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* We copy from the *Christian Psalmist*, a Manual of Psalms and Hymns, compiled by the editor of this work, in connection with Rev. Dr. PATTON.

155. Instrumental accompaniments in church music, should be mere accessories to the voice. In the present state of the art, the organist often feels constrained to overwhelm the voices for the purpose of drowning the jargon. Is this *singing* the praise of GOD? or is it solemn mockery? The organist is not the only responsible person in such circumstances. The church are bound to prevent the dilemma, by vocal cultivation. Other instruments have less power, and while kept in skilful hands, are less liable to abuse.

156. Hinderances to the cultivation of style are very various. The extensive abuse of instruments is one; the strong predilection for secular music is another. Wrong notions of personal talent and obligation, strong prejudices, disastrous experiments, indolent habits, ignorance, bad instruction, the exhibitions of a bad taste, unprincipled management, are but items in the catalogue of hinderances. When professors of religion will undertake thoroughly to discharge their obligations in reference to the duty and privilege of sacred praise, practical hinderances will begin to disappear.

157. The right classification of voices in a choir, is a matter of much moment. The heaviest parts should be treble and base. The part intended for the highest female voices, is, in this work, placed immediately above the base staff, while the next higher staff is for second treble, and the upper one for tenor. Voices should be disciplined awhile before they are permanently distributed in the various parts of the score. Each person should then for the most part be confined to his own staff. The tenor, especially, should not be suffered to sing the air in connection with the treble voices. This practice is wholly subversive of the laws of harmony. Gentlemen, whose voices are high, should be *taught* to sing the air of course: How else shall they become leaders and teachers? But exercises for this purpose should not be in connection with treble voices, which sing the same melody an octave higher. See Part I, Section III.

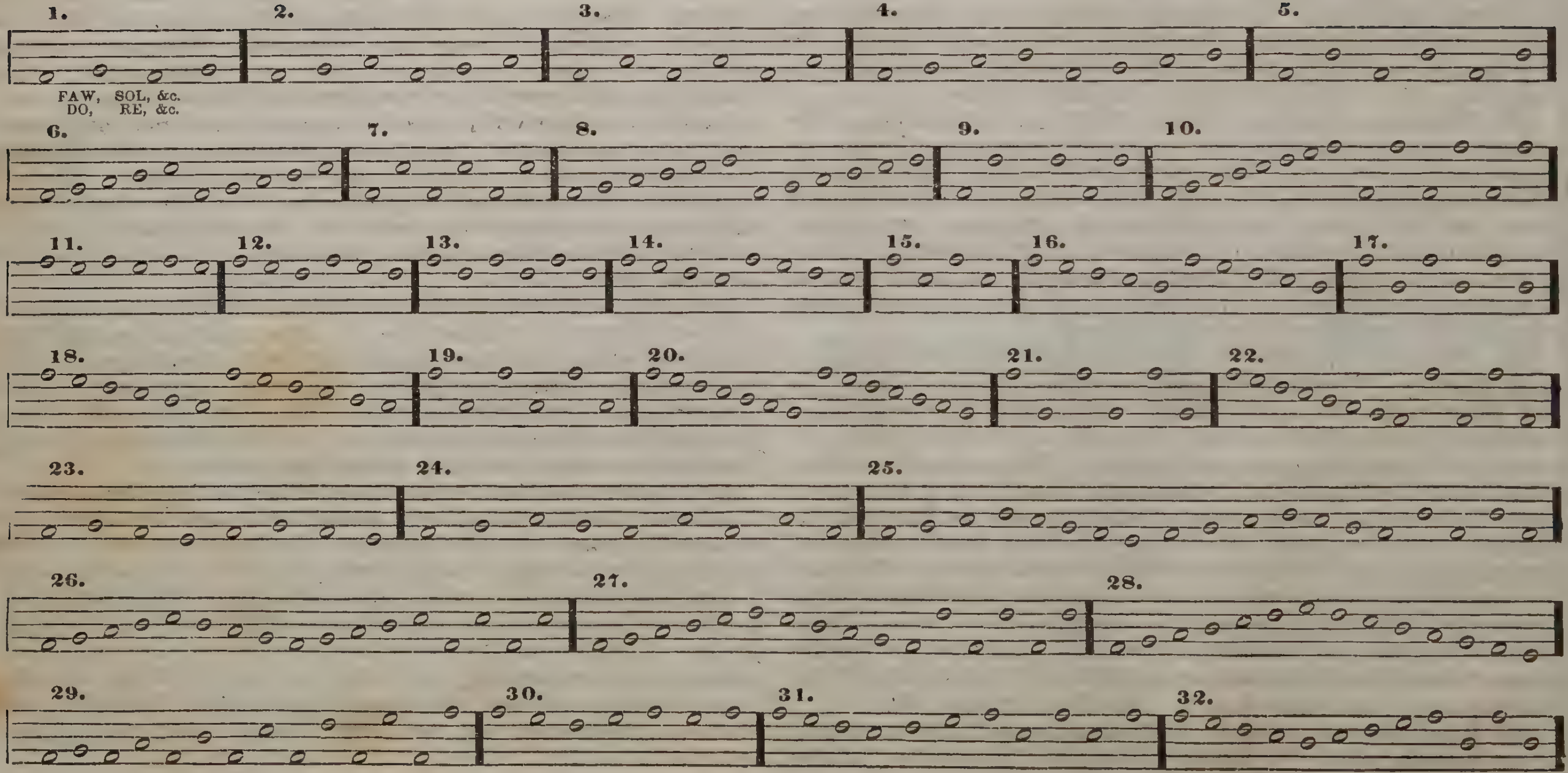
158. It remains only to speak of the adaptation of tunes to particular psalms or hymns. We formerly bestowed a page or two on this subject in *Musica Sacra*, to which we beg leave to refer our readers. See, also, the two volumes of the *Musical Magazine*, recently published by the author of this work. Most of the topics of this second part of the rudiments are there expanded with discussions and illustrations. The tunes on the following pages, we trust, will afford instructive examples of this species of adaptation. Principles without practice and experience will be of little use. Tunes which at the first glance might seem to embrace great uniformity of character, will, on farther investigation, be found to present a multitude of dissimilarities. A nice observer will perceive, for instance, a wide difference of character between "Old 100" and "Luther's Hymn." The one is adapted to tranquilizing thoughts and emotions; the other, to such only as are of a spirit-stirring character. Discriminations of this nature will be continually suggesting themselves to the careful, intelligent observer.

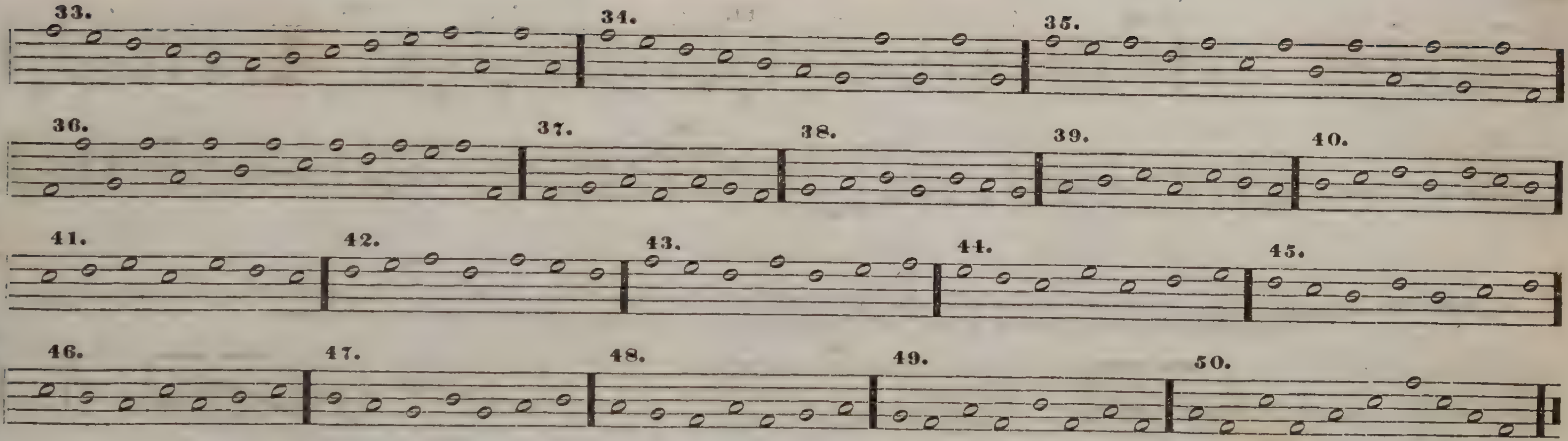
159. But, finally, let no one presume to undervalue the subject of style, on account of its difficulties. Teachers and leaders especially should be willing to inform themselves, and to bestow special labor in the practice of devotional music. The cause is precious. If GOD is to be honored and glorified in the office of sacred praise, among the assemblies of his people; then it is evident that nothing which relates to the subject should be deemed unimportant.

160. At the same time there is such a thing as being unreasonably fastidious. Good common sense should be brought into exercise, if we would manage with due discretion. Ordinary performers will be deficient, in knowledge, in skill, in zeal, in punctuality, perhaps even in kindness and condescension. Great simplicity of style also is required by the general deficiency of taste which prevails in a congregation. A leader's task, therefore, in the present state of society, is as arduous as it is responsible: but, when executed faithfully, as in the fear of GOD, it will not fail of a gracious reward from the great Master of Assemblies, who has said, "Whoso offereth praise, glorifieth *me*."

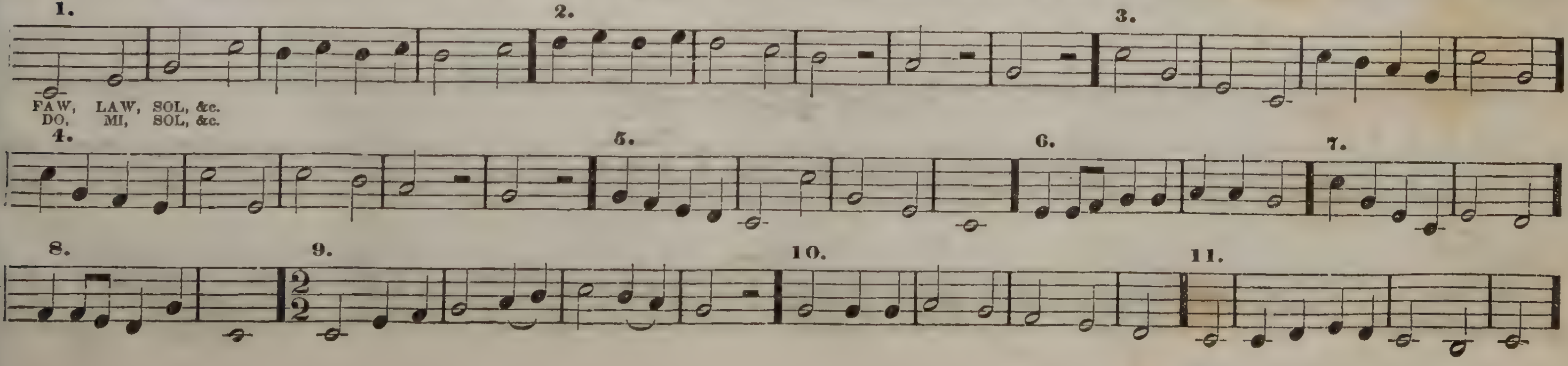
PRACTICAL LESSONS.

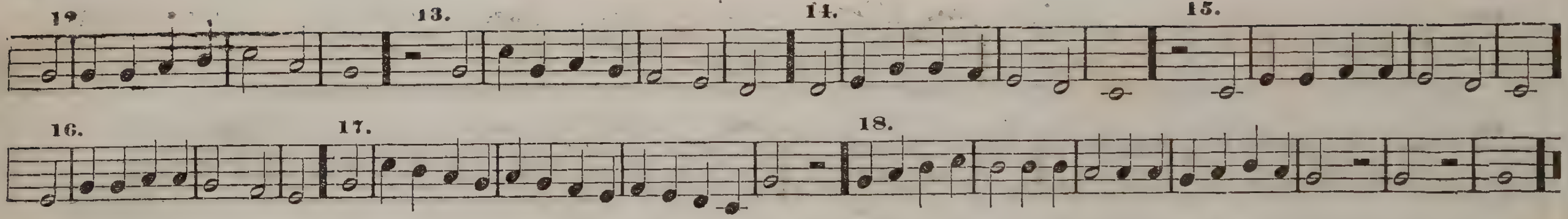
SECTION I.—Fragments of the Octave in notes of equal length. See Part I, Section I, of the Rudiments.



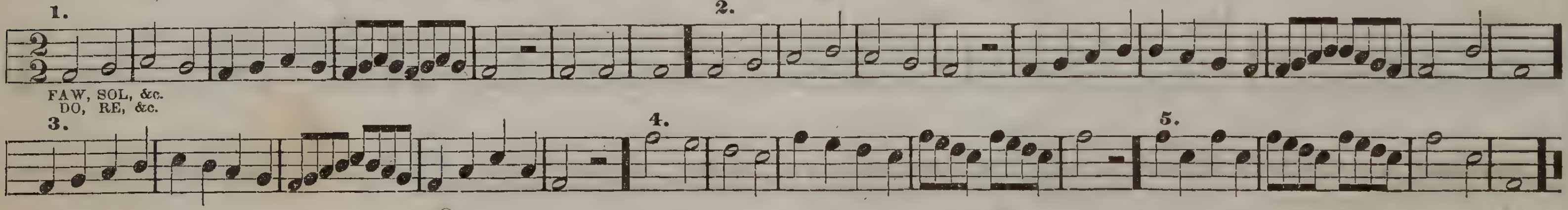


SECTION II.--Fragments of the Octave in notes of dissimilar lengths, rests, &c. See Part I, Sections II and IV. In practice, let the sounds, in the first place, be rendered familiar; after which, beating with the regular accent, should be introduced.

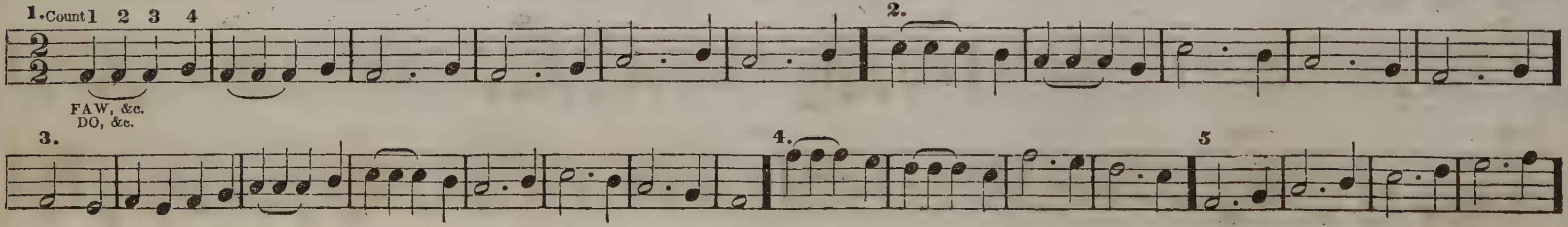


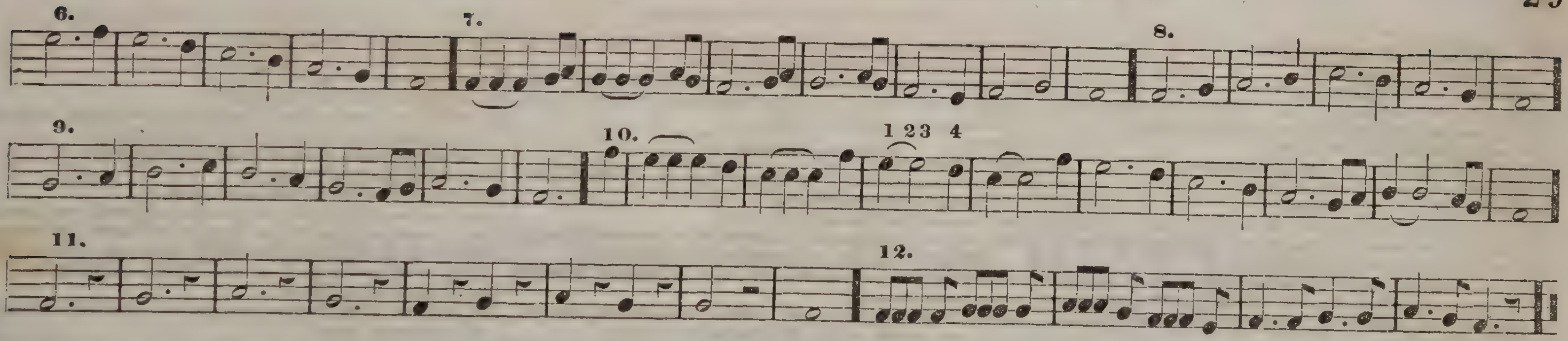


SECTION III.--Fragments of the Octave transposed; in which the first note occupies the first space of the staff. See Part I, Section II. First, let the names of the syllables be spoken; second, let them be sung; and, finally, let the time and accent be carefully regulated by the beats.

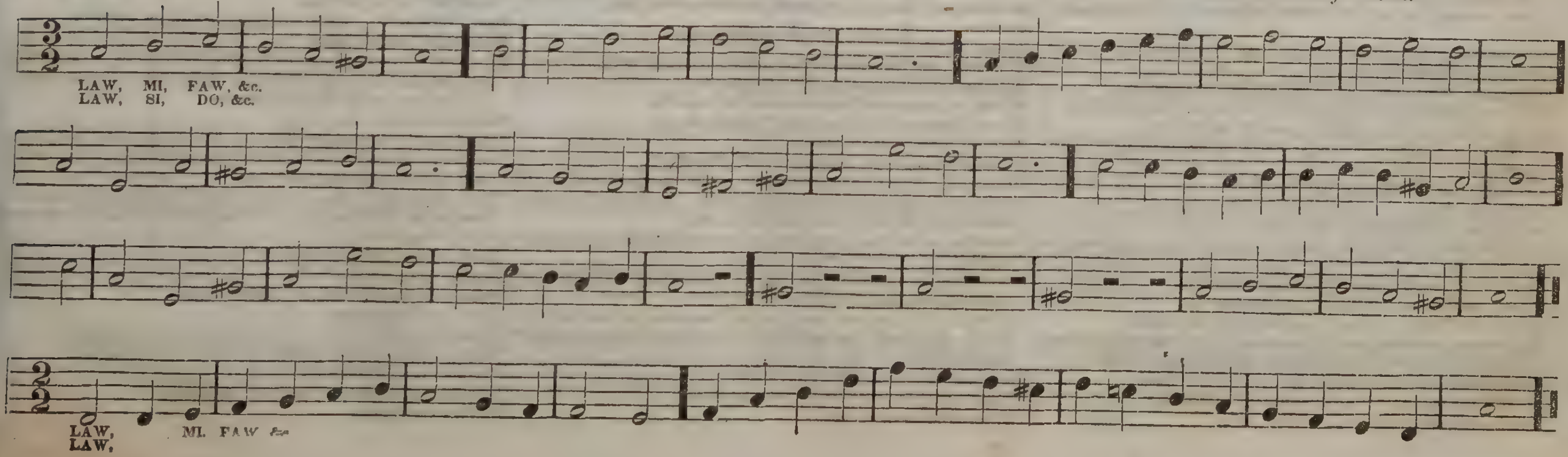


SECTION IV.--Intended as an easy exercise in pointed notes; the Octave commencing still in the first space, as in the last Section. The slur (⁀) here embraces the value of the note to be illustrated.





SECTION V.—Exercises in the Minor Scale. See Part I, Sections V and VII. All the preceding exercises have been in the *Major* Scale.



EXPLANATION OF MUSICAL TERMS.

A,—signifies in, for, at, with, &c.

Adagio,—a slow movement.

Ad libitum, or *ad lib.*,—at pleasure.

Affetuoso,—in a style of execution adapted to express affection, tenderness, supplication, or deep emotion.

Air,—the leading part, or melody.

Allegro,—a brisk and sprightly movement.

Allegretto,—less quick than Allegro.

Alto,—Counter, or high Tenor.

Andante,—with distinctness. As a mark of time, it implies a medium between the Adagio and Allegro movements.

Andantino,—quicker than Andante.

Assai,—generally used with some other word to denote an increase or diminution of the time of the movement; as, *Adagio Assai*, more slow; *Allegro Assai*, more quick.

A tempo,—in time.

Base,—the lowest part in harmony.

Bis,—this term denotes a repetition of a passage in music.

Calando,—a diminution of time and sound.

Cantabile,—a term applied to such movements as require an elegant, graceful style of performance.

Canto,—song; or, in choral compositions, the leading melody.

Chorus,—a composition or passage designed for all the voices and instruments.

Chromatic,—a term given to accidental semitones.

Coda,—the close of a composition, or an additional close.

Con,—with; as, *Con Spirito*,—with spirit, &c.

Crescendo, or *Cres.*, or <,—with an increasing volume of sound.

E,—and; as, *Moderato e Pianissimo*.

Da Capo, or *D. C.*,—close with the first strain.

Del Segno,—repeat from the sign.

Diminuendo, or *Dim.*, or >,—with a decreasing volume of sound.

Divoto,—in a solemn and devout manner.

Dolce,—sweetness, softness, gentleness, &c.

Duetto, or *Duett*,—music consisting of two parts.

Expression,—that union of qualities in a composition, from which we derive a sentimental appeal to our feelings.

Expressivo,—with expression.

Forte, or *For.*, or *F.*, or *f.*,—strong and full.

Fortissimo, or *FF.*, or *ff.*,—very loud.

Forzando, or *fz.*,—the notes over which this term is placed, are to be boldly struck and continued.

Fugue, or *Fuge*,—a piece in which one of the parts leads, and the rest follow in different intervals of time, and in the same or similar melody.

Grave,—
Gravemente,— } slow and solemn.

Grazioso,—graceful; a smooth and gentle style of execution, approaching to Piano.

Guisto,—in equal, steady, just time.

Harmony,—an agreeable combination of musical sounds, or different melodies, performed at the same time.

Interlude,—an instrumental passage introduced between two vocal passages.

Interval,—a musical sound. Also the distance between any two sounds, either in harmony or melody.

Largo,—a slow movement. A quaver in Largo equals a minim in Presto.

Larghetto,—quicker than Largo.

Legato,—signifies that the notes of the passage are to be performed in a close, smooth, and gliding manner.

Lentando, or *Lent.*,—gradually retarding the time.

Lento,—
Lentemente,— } slow, smooth, and gliding.

Ma,—not; as, *Ma non troppo*,—not too much, not in excess.

Mæstoso,—with grandeur of expression.

Melody,—an agreeable succession of sounds.

Mezza voce,—with a medium fulness of tone.

Mezzo,—half, middle, mean.

Moderato,—between Andante and Allegro.

Non,—not; as, *Non troppo presto*,—not too quick.

Oratorio,—a species of Musical Drama, consisting of airs, recitatives, duetts, trios, choruses, &c.

Orchestra,—the place or band of secular musical performances.

Overture,—in dramatic music, is an instrumental strain, which serves as an introduction.

Pastorale,—a composition generally written in measures of 6-4 or 6-8 time, the style of which is soothing, tender, and delicate.

Piano, or *Pia.*, or *P.*, or *p.*,—soft.

Pianissimo, or *PP.*, or *pp.*,—very soft.

Poco,—little, somewhat.

Pomposo,—grand and dignified.

Presto,—quick.

Prestissimo,—very quick.

Primo,—the first or leading part.

Quartetto,—a composition consisting of four parts, each of which occasionally takes the leading melody.

Recitative,—a sort of style resembling speaking.

Secondo,—the second part.

Semi-Chorus,—half the choir or voices.

Sempre,—throughout; as, *Sempre Piano*,—soft throughout.

Senza,—without; as, *Senza Organo*,—without the organ.

Siciliano,—a composition written in measures of 6-4 or 6-8 time, to be performed in a slow and graceful manner.

Soave,—agreeable, pleasing.

Soli,—plural of *Solo*,—but denoting only one voice to each of the several parts.

Solo,—a composition designed for a single voice or instrument. Vocal solos, duetts, &c., in modern music, are usually accompanied with instruments.

Soprano,—the Treble, or higher voice part.

Sostenuto,—sustaining the sounds to the utmost of their nominal value in time.

Soto Voce Dolci,—with sweetness of tone.

Spirituoso,—with spirit.

Staccato,—the opposite to Legato; requiring a short, articulate, and distinct style of performance. See *Marks of Distinction* in the rudiments.

Subito,—quick.

Symphony, or *Sym.*,—a passage to be executed by instruments, while the vocal performers are silent. Also a species of musical composition.

Tasto Solo, or *T. S.*,—denotes that the passage should be performed with no other chords than unisons and octaves.

Tacit,—be silent.

Tenor,—a high male voice.

Treble,—the female voice.

Trio,—a composition for three voices.

Tutti,—all together.

Veloce,—quick.

Verse,—one voice to a part.

Vigoroso,—with energy.

Vivace,—in a brisk and lively manner.

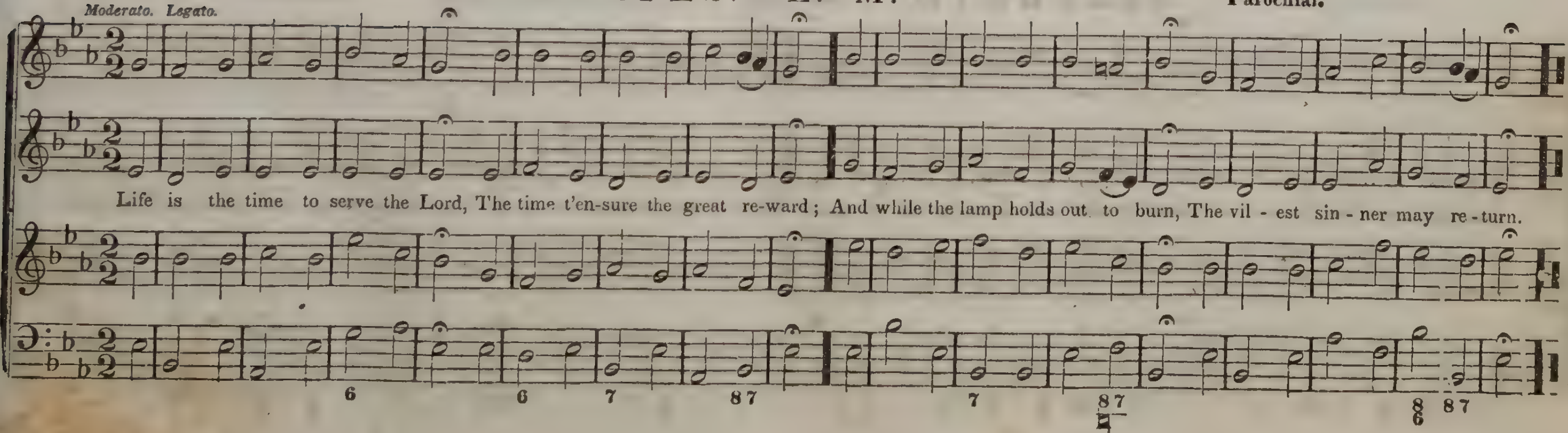
Volti,—turn over.

THE

MANHATTAN COLLECTION.

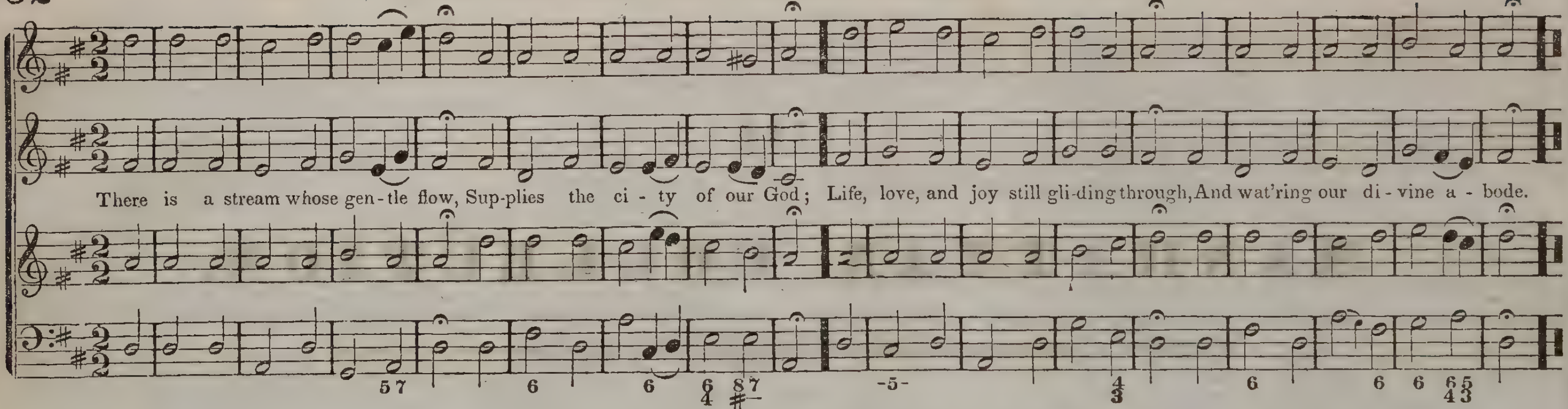
EUPHRATES. L. M.

Parochial.


Moderato. Legato.
Life is the time to serve the Lord, The time t'en-sure the great re-ward; And while the lamp holds out to burn, The vil - est sin - ner may re - turn.
6
6
7
8 7
7
8 7
♮
8
6
8 7

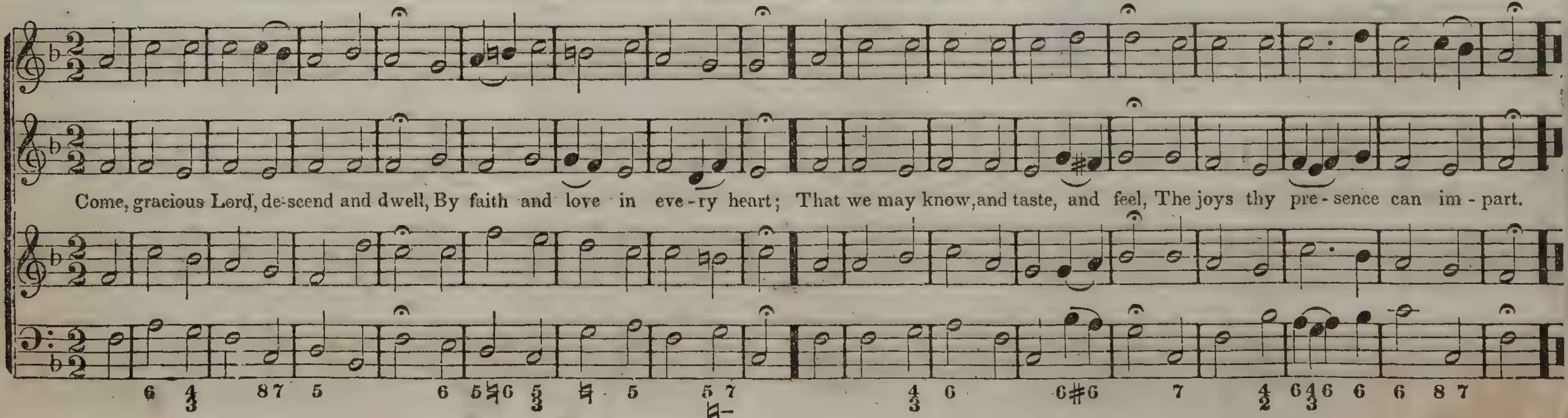
PARADISE. L. M.

K——ln.


There is a stream whose gen-tle flow, Sup-plies the ci - ty of our God; Life, love, and joy still gli-ding through, And wat'ring our di - vine a - bode.

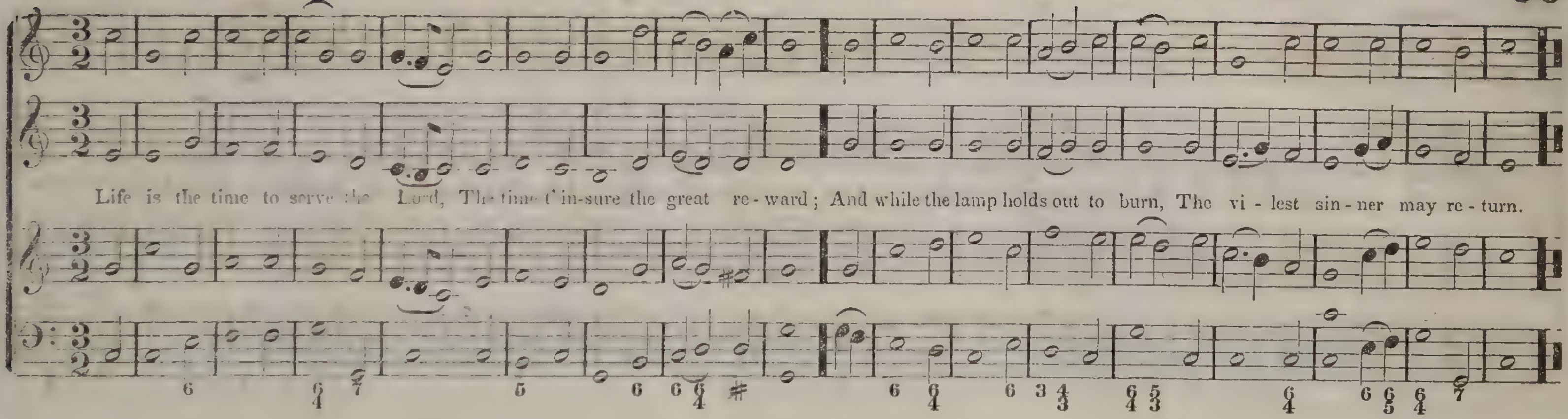
NAZARETH. L. M.

Gregorian.


Come, gracious Lord, de-scend and dwell, By faith and love in eve - ry heart; That we may know, and taste, and feel, The joys thy pre - sence can im - part.

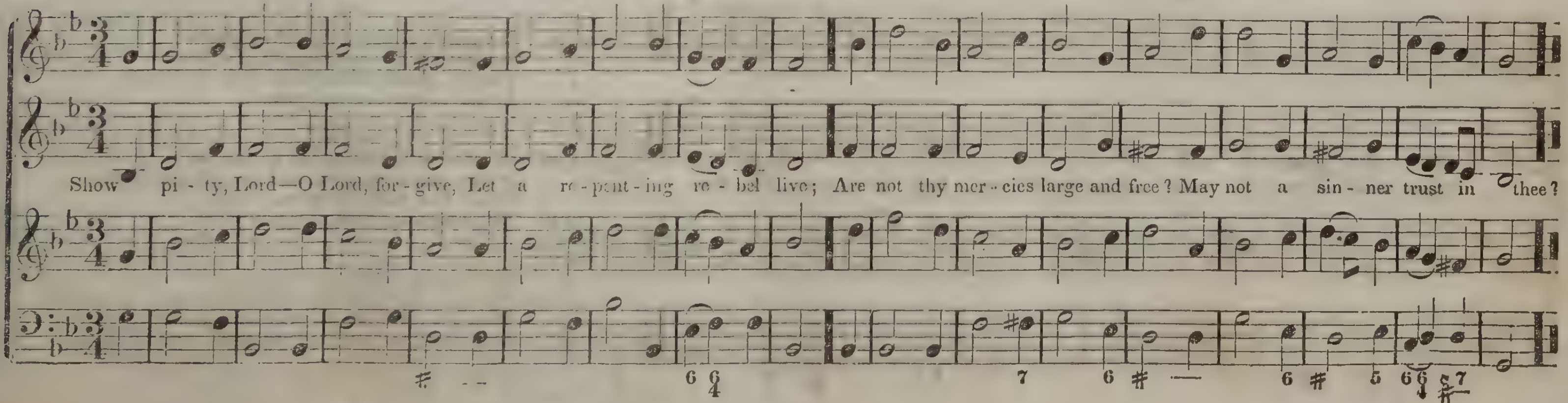
WINCHESTER. L. M.

German.


Life is the time to serve the Lord, The time t' in-sure the great re-ward; And while the lamp holds out to burn, The vi-lest sin-ner may re-turn.

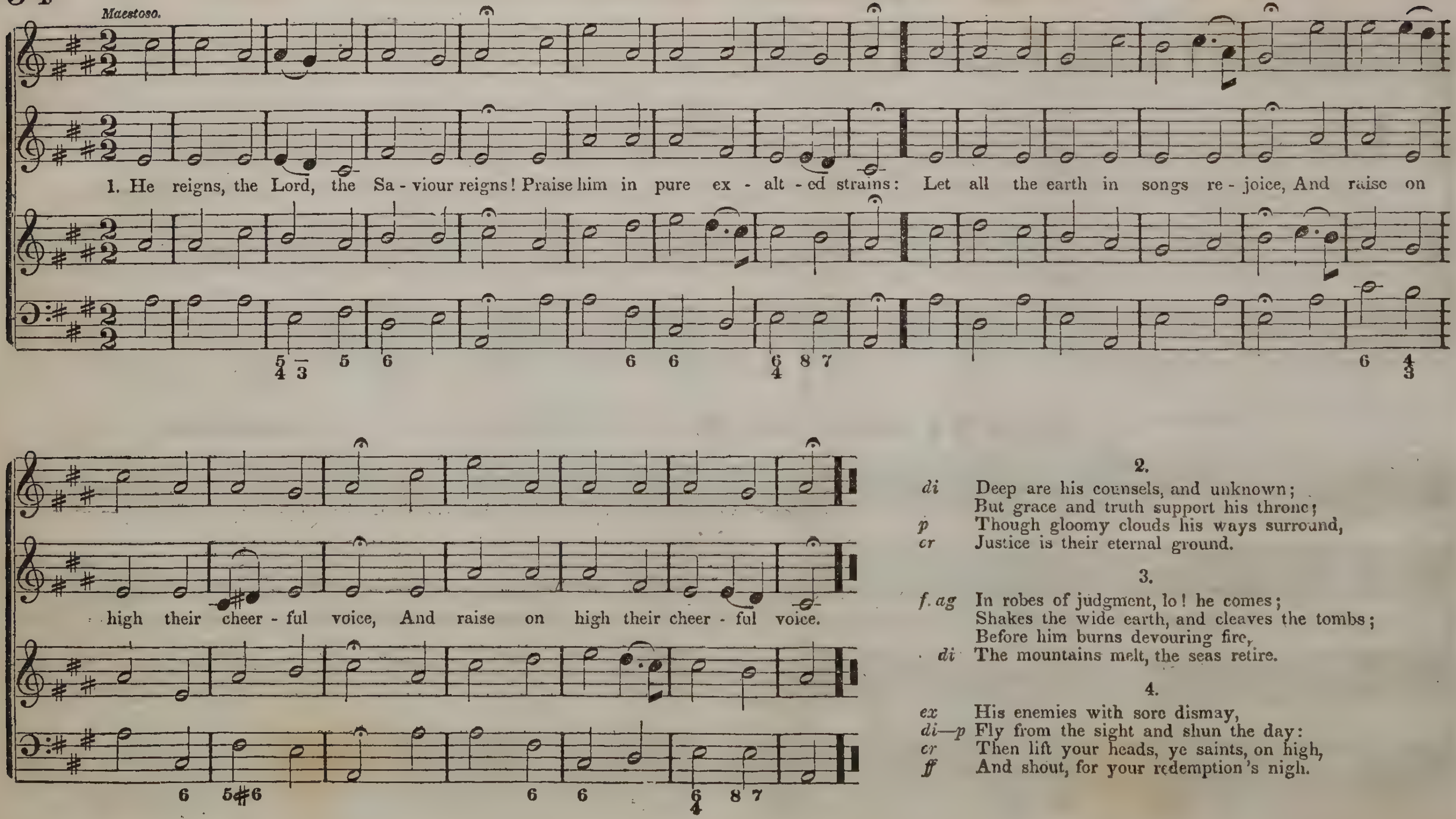
BABYLON. L. M.

Old Parochial.


Show pi-ty, Lord—O Lord, for-give, Let a re-pent-ing re-bel live; Are not thy mer-cies large and free? May not a sin-ner trust in thee?

LUTHER'S HYMN. L. M.

Martin Luther.


Maestoso.
1. He reigns, the Lord, the Sa - viour reigns! Praise him in pure ex - alt - ed strains: Let all the earth in songs re - joice, And raise on
high their cheer - ful voice, And raise on high their cheer - ful voice.
5 4 3 5 6 6 6 6 4 8 7 6 4 3
6 5 #6 6 6 6 4 8 7

2.

di Deep are his counsels, and unknown;
But grace and truth support his throne;
p Though gloomy clouds his ways surround,
cr Justice is their eternal ground.

3.

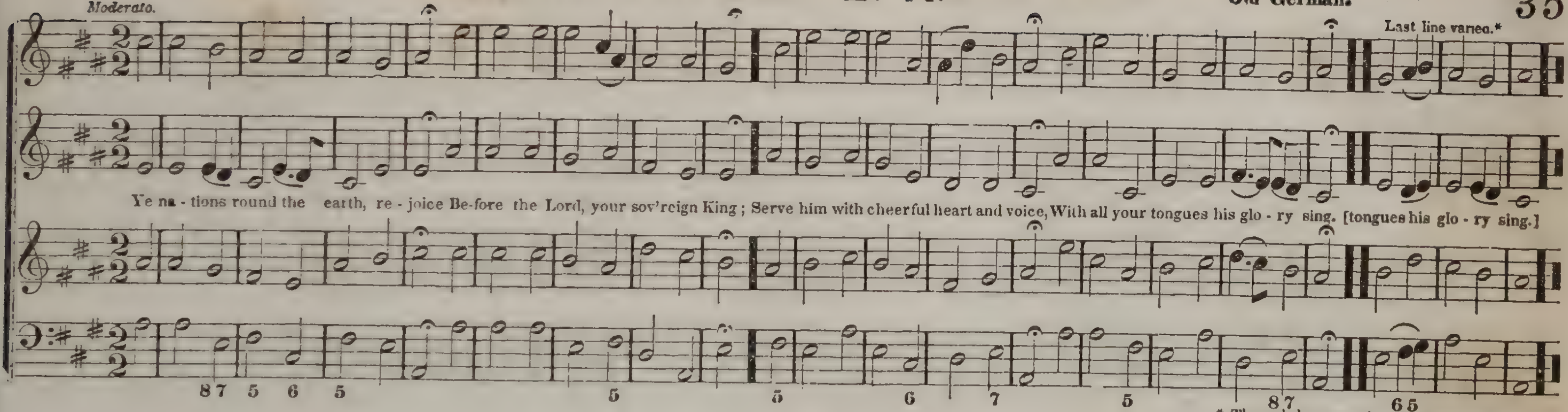
f. ag In robes of judgment, lo! he comes;
Shakes the wide earth, and cleaves the tombs;
Before him burns devouring fire,
di The mountains melt, the seas retire.

4.

ex His enemies with sore dismay,
di—p Fly from the sight and shun the day:
cr Then lift your heads, ye saints, on high,
ff And shout, for your redemption's nigh.

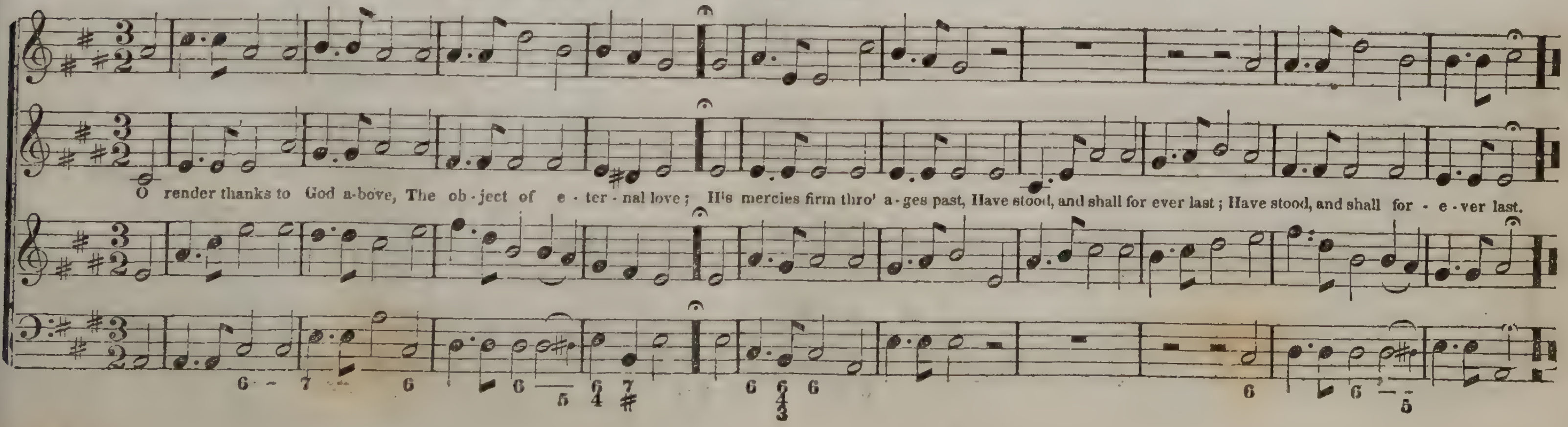
OLD HUNDRED. L. M.

Old German.


Moderato.
Last line varied.*
Ye na - tions round the earth, re - joice Be-fore the Lord, your sov'reign King ; Serve him with cheerful heart and voice, With all your tongues his glo - ry sing. [tongues his glo - ry sing.]
8 7 5 6 5 5 5 6 7 5 8 7 6 5

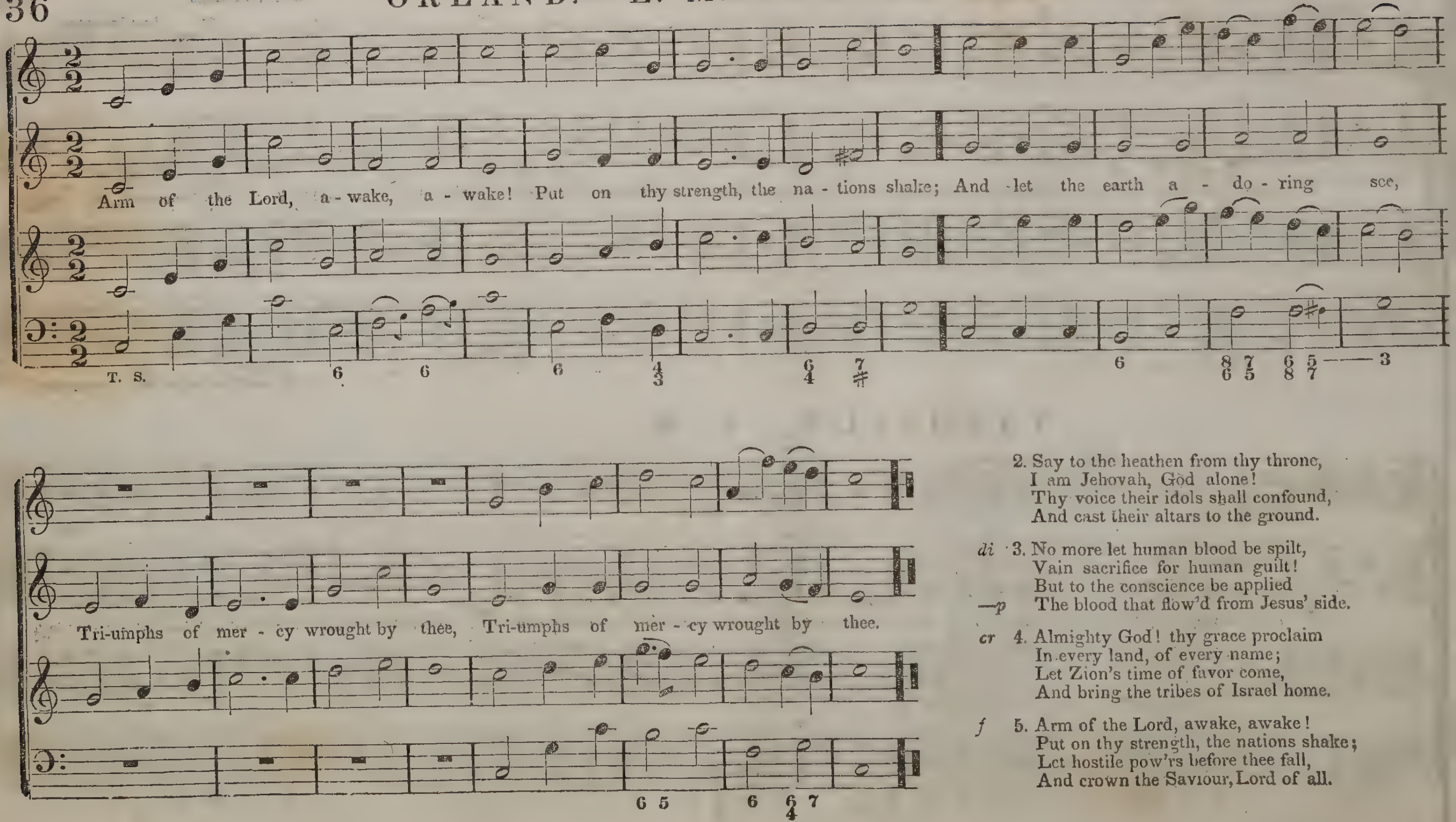
* The melody as sung in many congregations.

VANHALL'S. L. M.


O render thanks to God a-bove, The ob - ject of e - ter - nal love ; His mercies firm thro' a - ges past, Have stood, and shall for ever last ; Have stood, and shall for - e - ver last.
6 – 7 6 6 5 6 4 7 # 6 6 4 3 6 6 6 – 5

ORLAND. L. M.

English Theme.


Arm of the Lord, a-wake, a-wake! Put on thy strength, the na-tions shake; And let the earth a-do-ring see,
Tri-umphs of mer-cy wrought by thee, Tri-umphs of mer-cy wrought by thee.
T. S.

2. Say to the heathen from thy throne,
I am Jehovah, God alone!
Thy voice their idols shall confound,
And cast their altars to the ground.

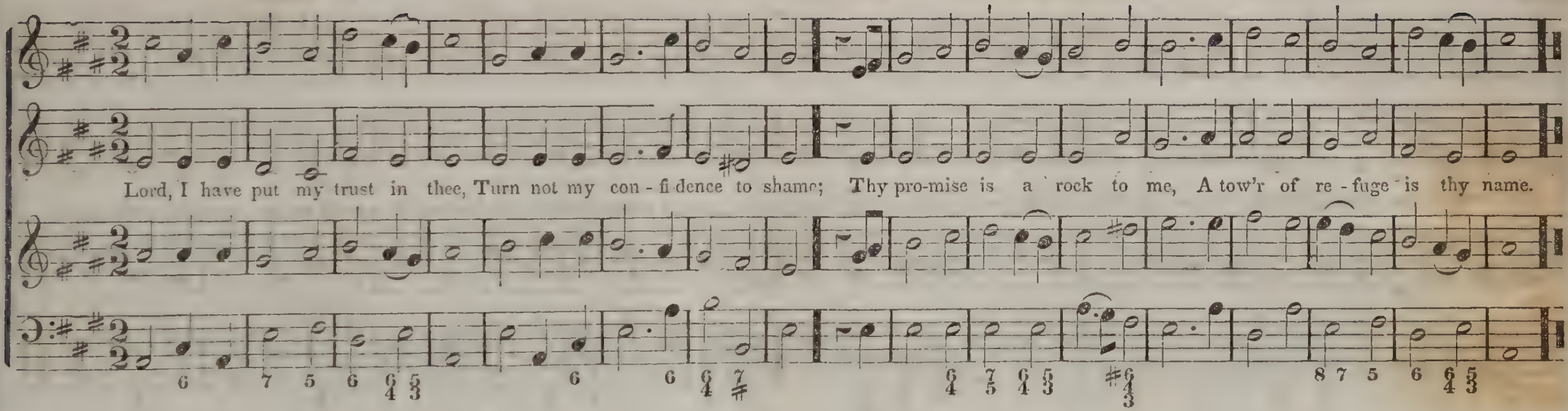
di 3. No more let human blood be spilt,
Vain sacrifice for human guilt!
But to the conscience be applied
—p The blood that flow'd from Jesus' side.

cr 4. Almighty God! thy grace proclaim
In every land, of every name;
Let Zion's time of favor come,
And bring the tribes of Israel home.

f 5. Arm of the Lord, awake, awake!
Put on thy strength, the nations shake;
Let hostile pow'rs before thee fall,
And crown the Saviour, Lord of all.

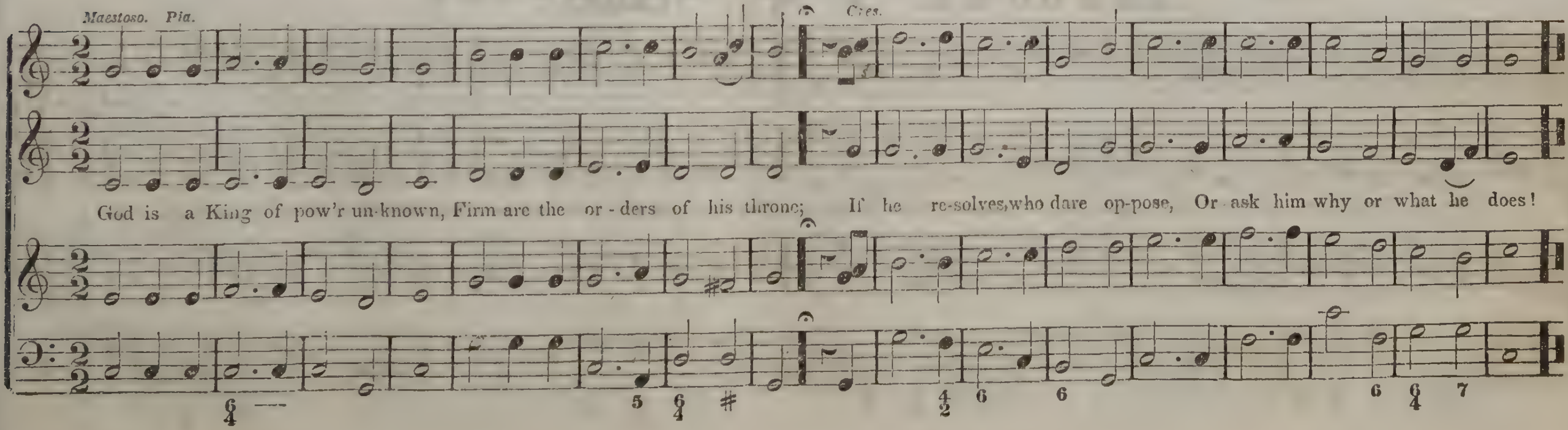
HAVRE L. M.

H.


Lord, I have put my trust in thee, Turn not my con - fi-dence to shame; Thy pro-mise is a rock to me, A tow'r of re - fuge is thy name.

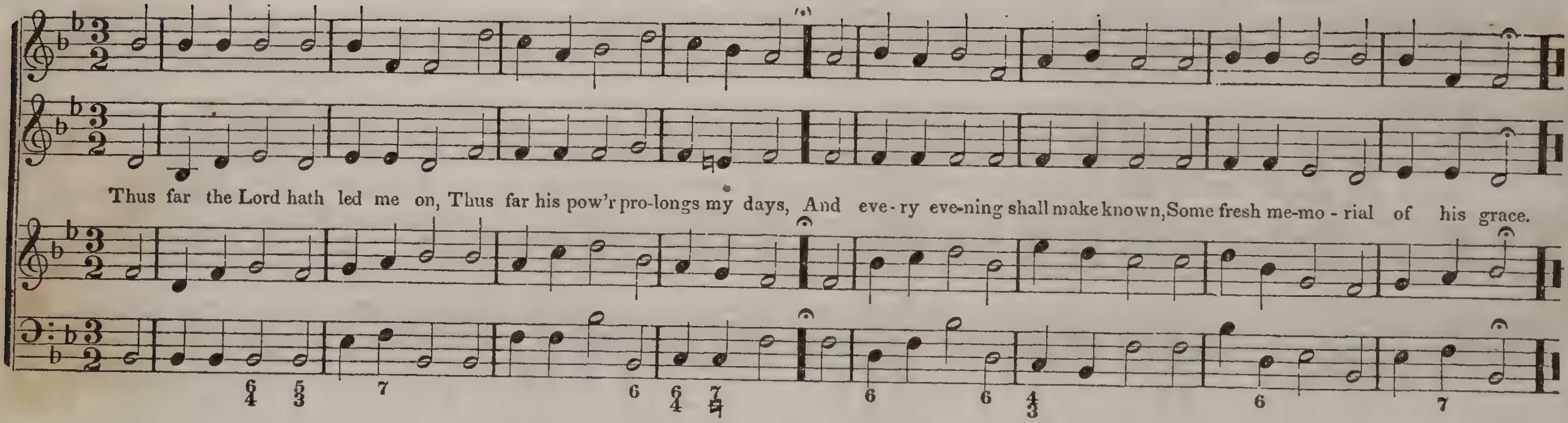
BERLIN. L. M.

H.

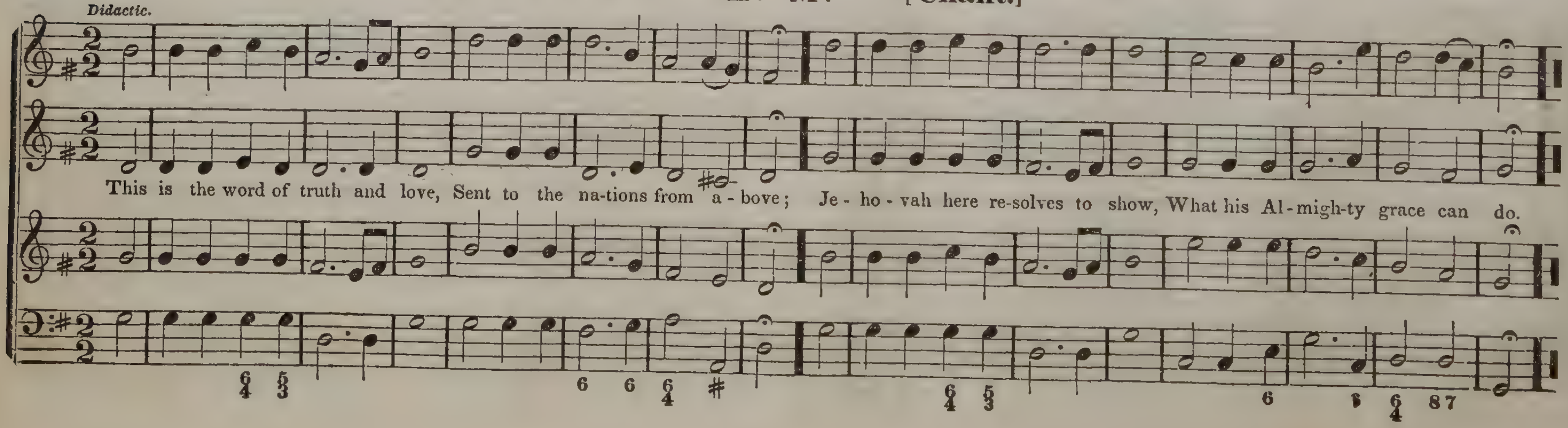

Maestoso. Pia.
Cres.
God is a King of pow'r un-known, Firm are the or - ders of his throne; If he re-solves, who dare op-pose, Or ask him why or what he does!

HEBRON. L. M.

L. Mason.

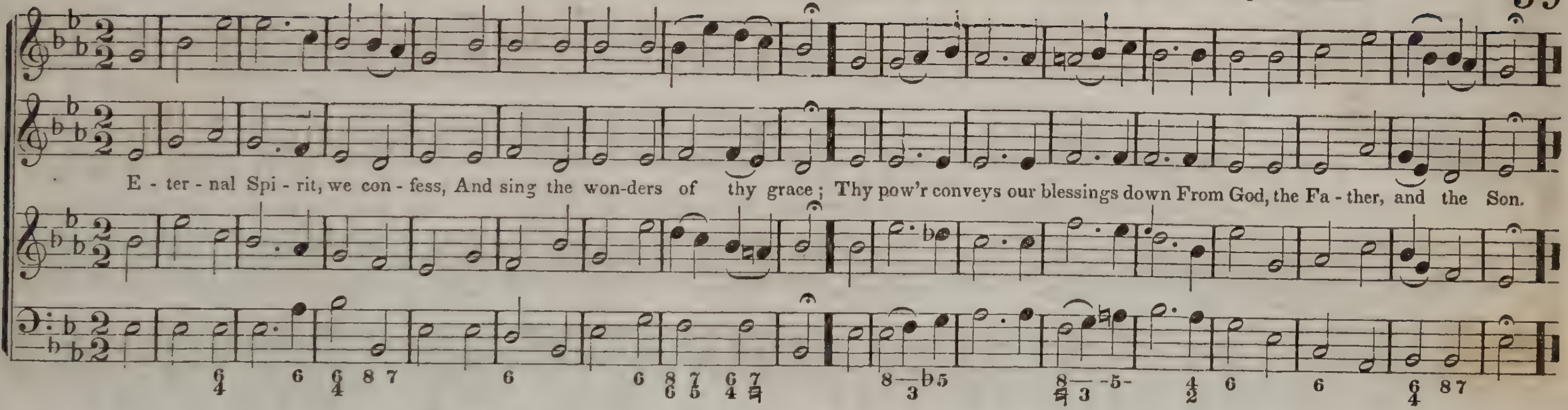

Thus far the Lord hath led me on, Thus far his pow'r pro-longs my days, And eve-ry eve-ning shall make known, Some fresh me-mo-rial of his grace.

BEDDOME. L. M. [Chant.]


Didactic.
This is the word of truth and love, Sent to the na-tions from a-bove; Je-ho-vah here re-solves to show, What his Al-migh-ty grace can do.

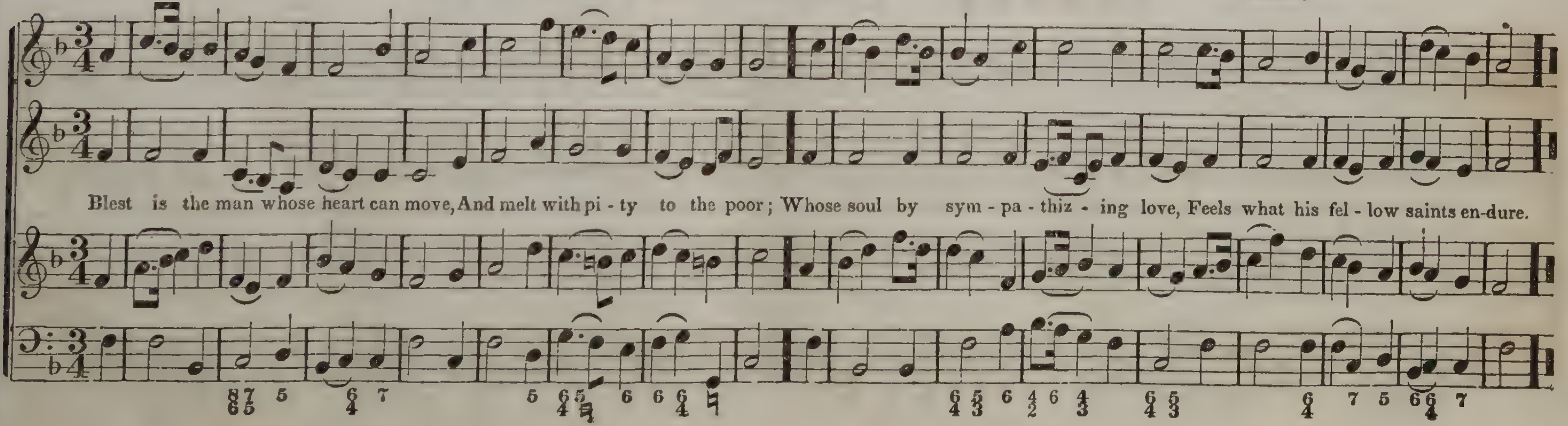
ERSKINE. L. M.

English Theme.


E - ter - nal Spi - rit, we con - fess, And sing the won-ders of thy grace; Thy pow'r conveys our blessings down From God, the Fa - ther, and the Son.

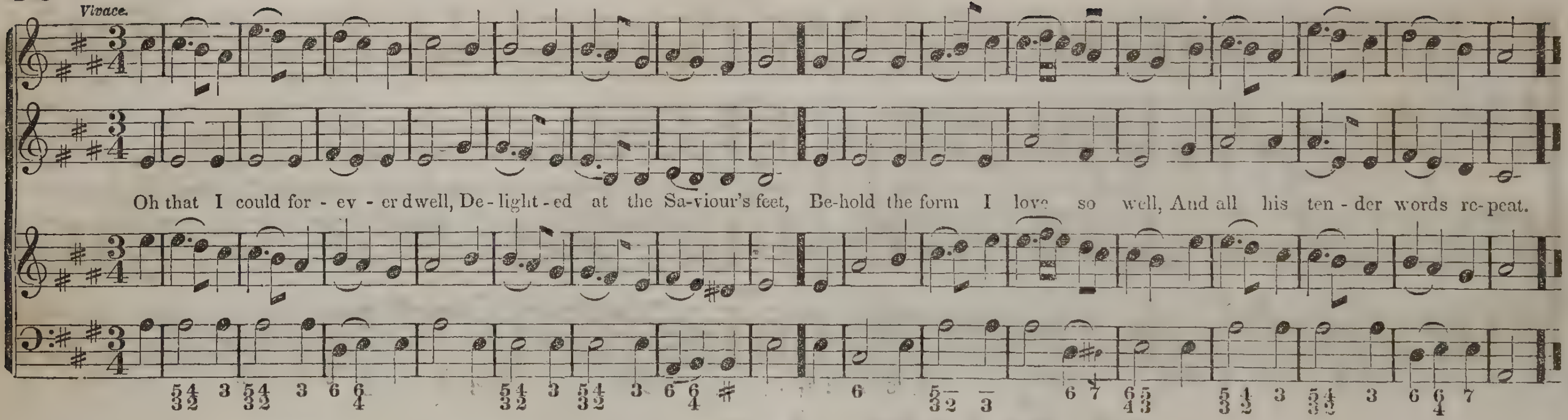
ST. OLAVES. L. M.

Hudson.


Blest is the man whose heart can move, And melt with pi - ty to the poor; Whose soul by sym - pa - thiz - ing love, Feels what his fel - low saints en-dure.

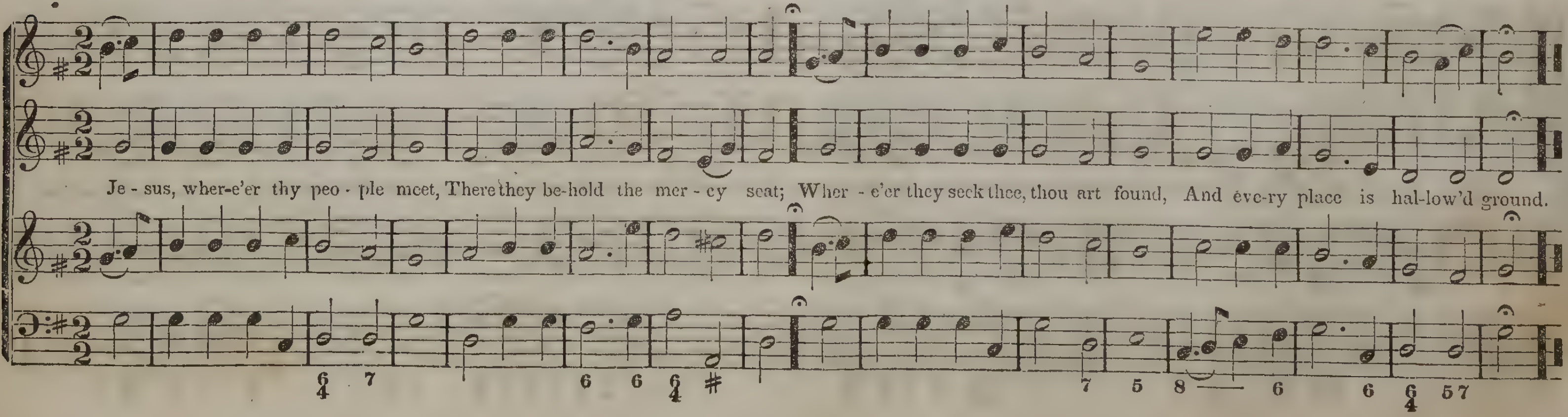
PLATTSBURGH. L. M

J. H.


Vivace.
Oh that I could for - ev - er dwell, De - light - ed at the Sa-viour's feet, Be-hold the form I love so well, And all his ten - der words re-peat.

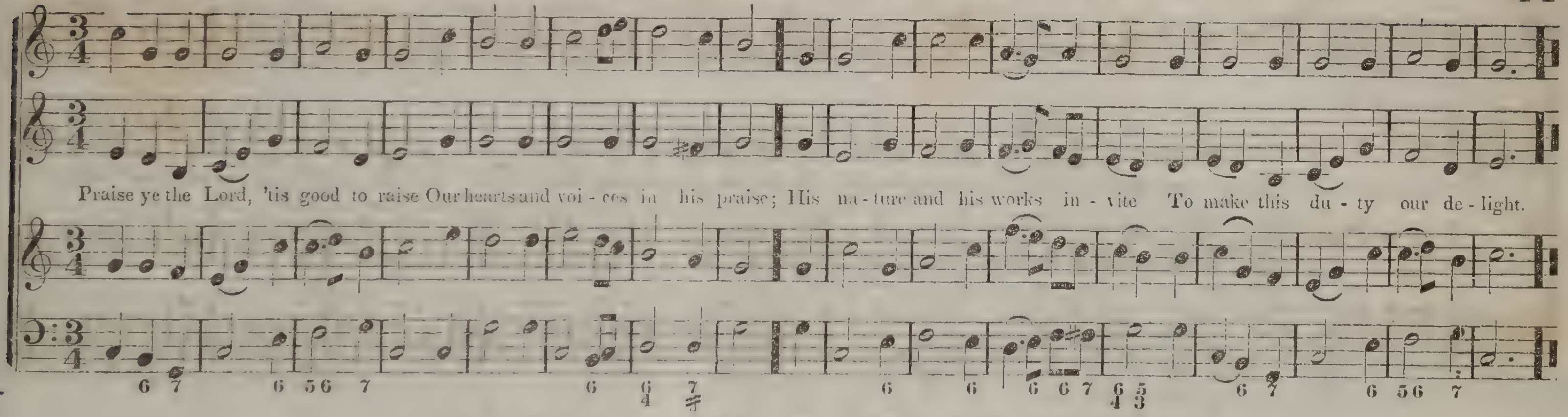
COWPER. L. M.

H.


Je - sus, wher-e'er thy peo - ple meet, There they be-hold the mer - cy seat; Wher - e'er they seek thee, thou art found, And eve-ry place is hal-low'd ground.

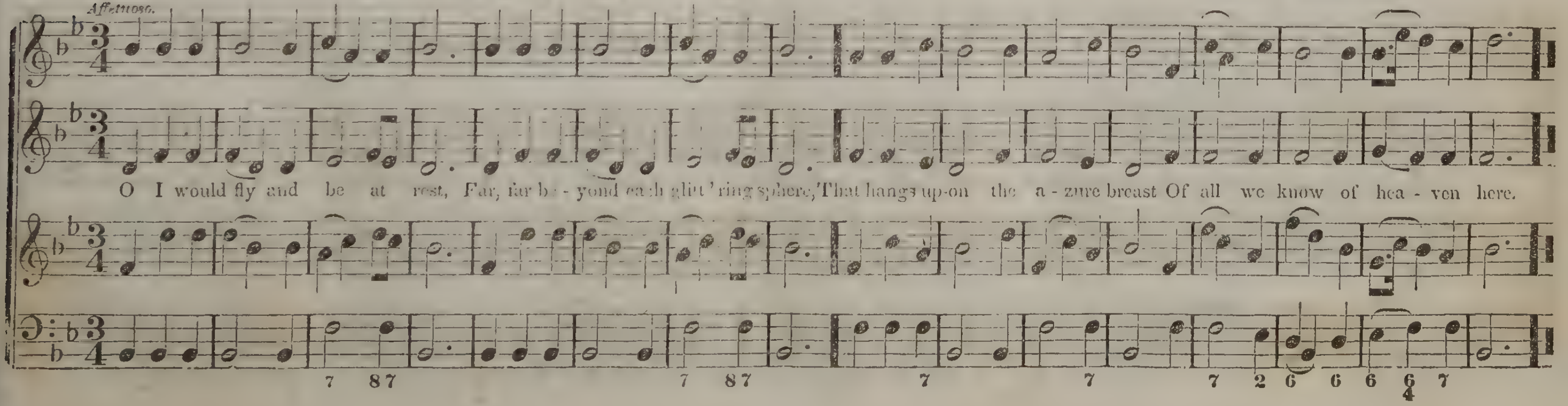
WARRINGTON. L. M.

R. Harrison.


Praise ye the Lord, 'tis good to raise Our hearts and voi - ces in his praise; His na - ture and his works in - vite To make this du - ty our de - light.

OBERLIN. L. M.

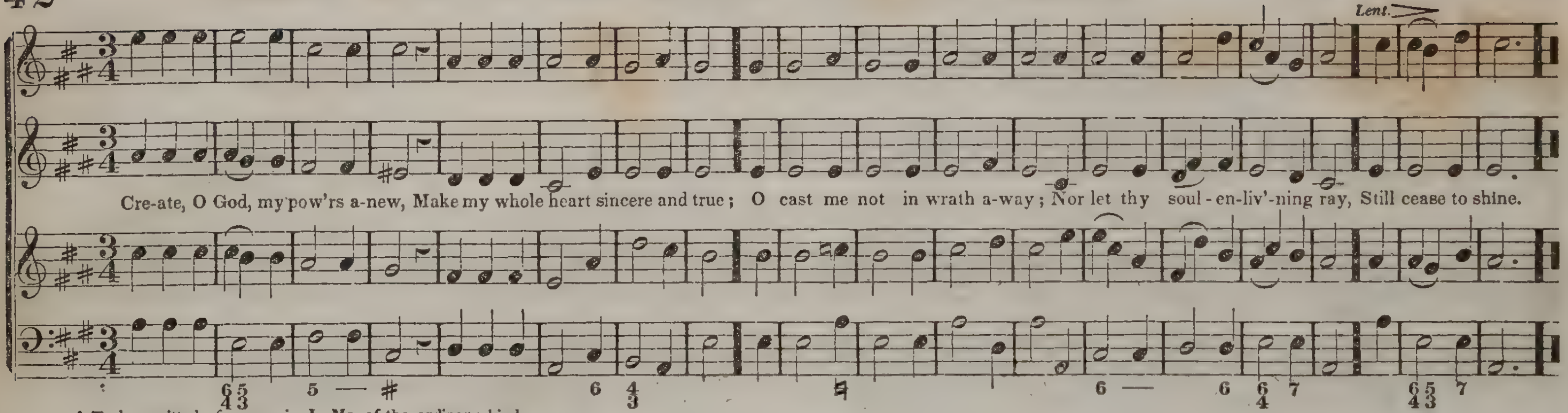
Bost, of Switzerland.


Affettuoso.
O I would fly and be at rest, Far, far be - yond each glit'ring sphere, That hangs up-on the a - zure breast Of all we know of hea - ven here.

EASTFORD. L. M.

With a Coda of four syllables.*

D. E. J.


Lent.
Cre-ate, O God, my pow'rs a-new, Make my whole heart sincere and true; O cast me not in wrath a-way; Nor let thy soul-en-liv'-ning ray, Still cease to shine.
6 5 4 3 5 — ♯ 6 4 3 ♮ 6 — 6 6 4 7 6 5 4 3 7

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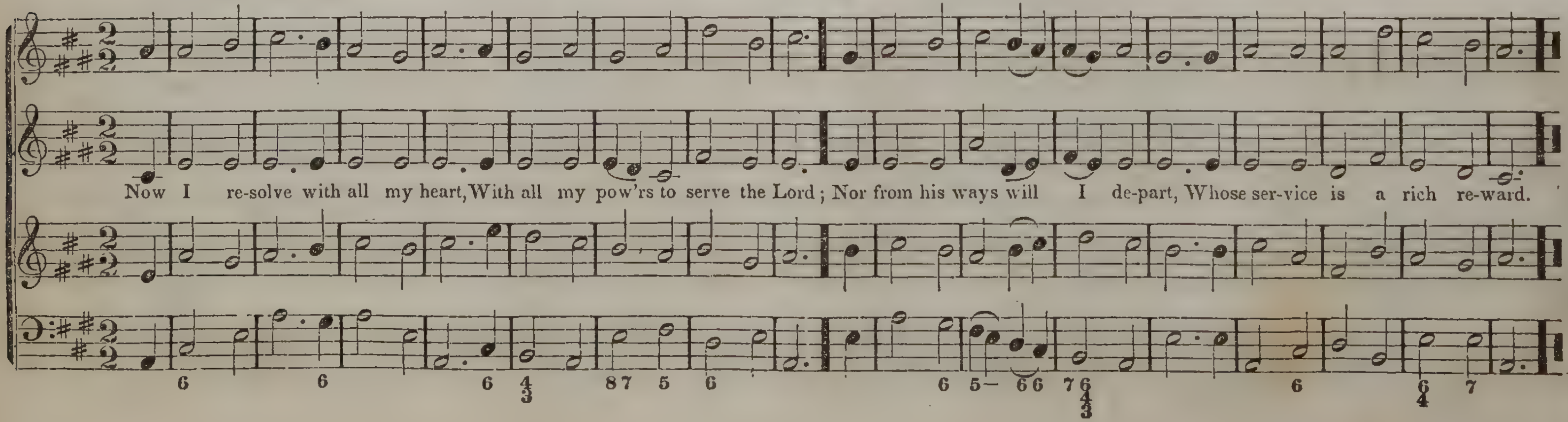
* To be omitted of course in L. Ms, of the ordinary kind.

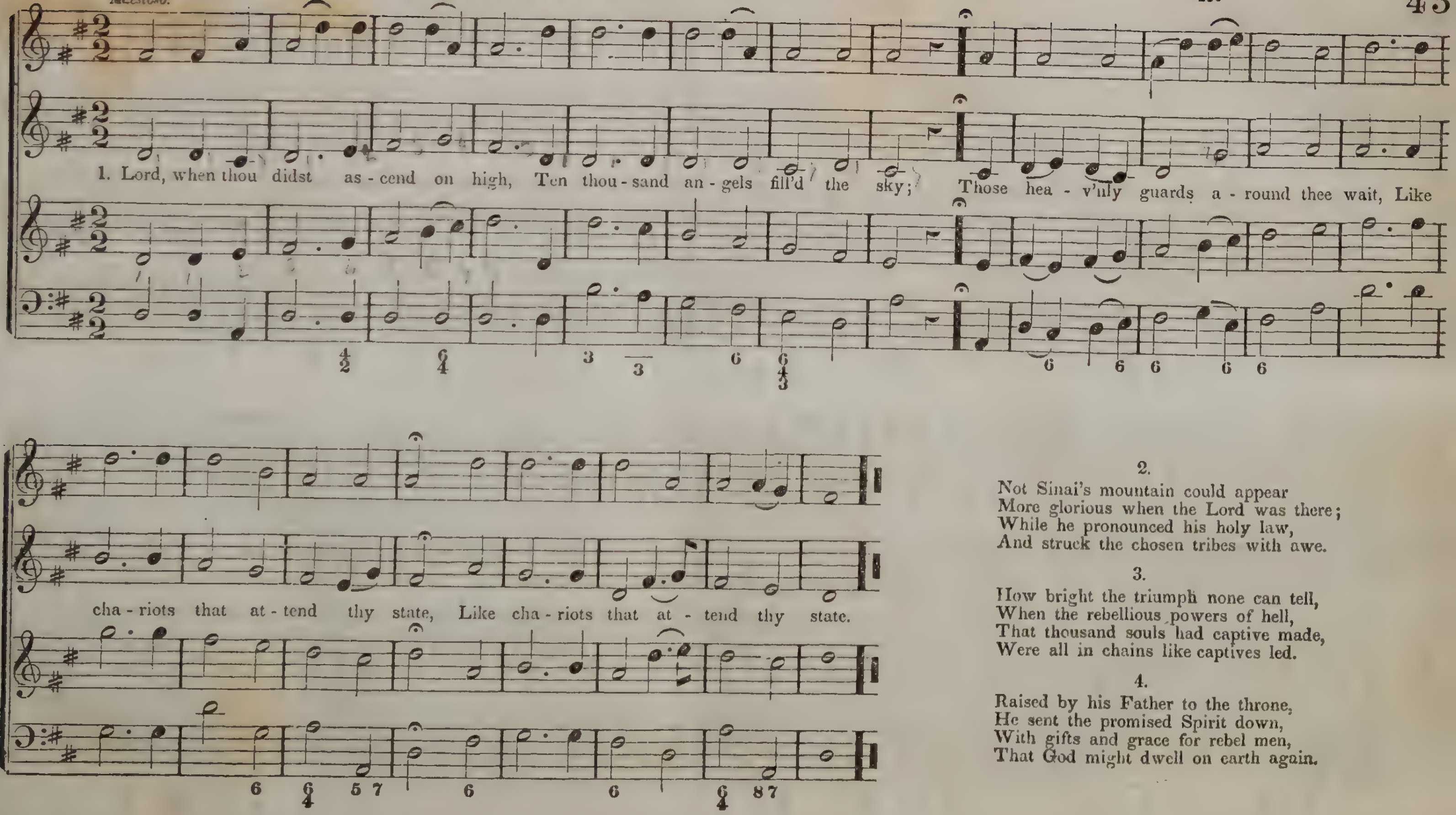
EGREMONT L. M.

Hadaway.


Now I re-solve with all my heart, With all my pow'rs to serve the Lord; Nor from his ways will I de-part, Whose ser-vice is a rich re-ward.
6 6 6 4 3 8 7 5 6 6 5— 6 6 7 6 4 3 6 6 4 7

ASCENSION. L. M.

H.


Maestoso.
1. Lord, when thou didst as - cend on high, Ten thou - sand an - gels fill'd the sky; Those hea - v'nly guards a - round thee wait, Like
cha - riots that at - tend thy state, Like cha - riots that at - tend thy state.

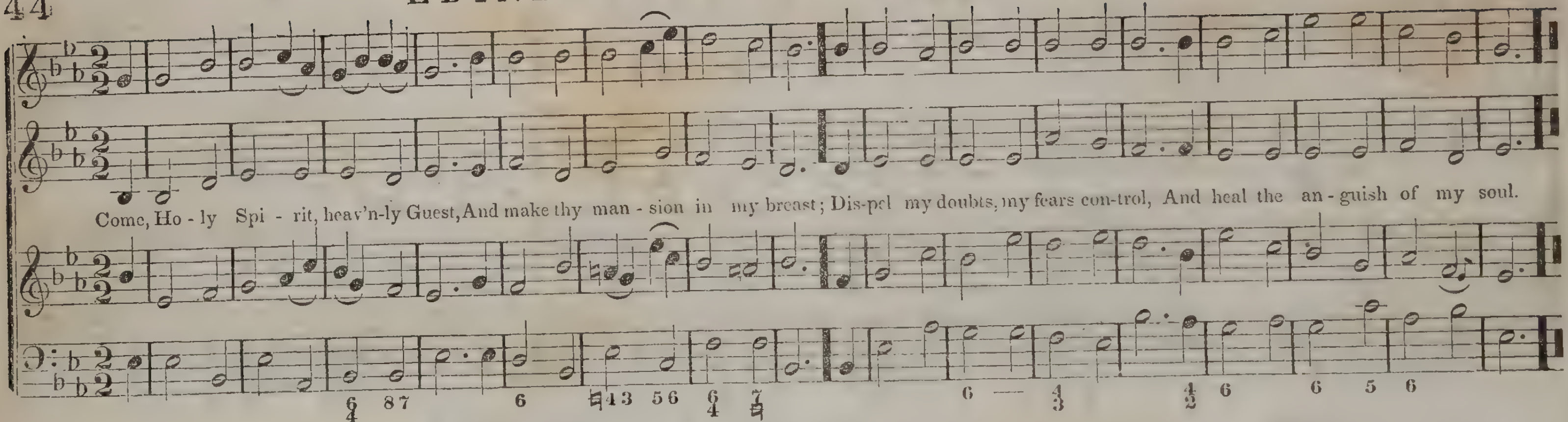
2.
Not Sinai's mountain could appear
More glorious when the Lord was there;
While he pronounced his holy law,
And struck the chosen tribes with awe.

3.
How bright the triumph none can tell,
When the rebellious powers of hell,
That thousand souls had captive made,
Were all in chains like captives led.

4.
Raised by his Father to the throne,
He sent the promised Spirit down,
With gifts and grace for rebel men,
That God might dwell on earth again.

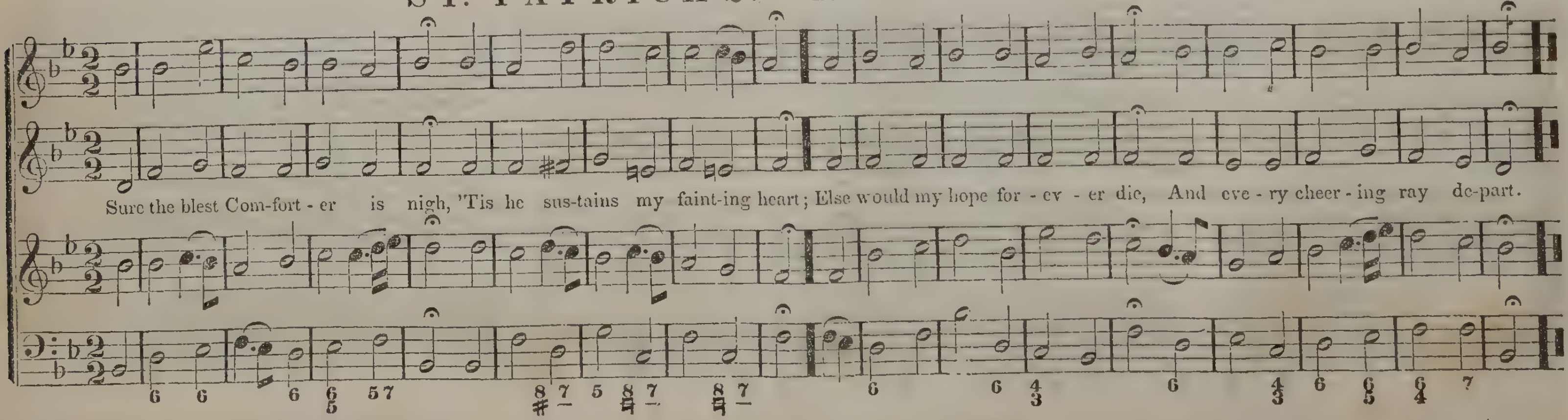
EDINBURGH. L. M.

Cruse.


Come, Ho - ly Spi - rit, heav'n-ly Guest, And make thy man - sion in my breast; Dis-pel my doubts, my fears con-trol, And heal the an - guish of my soul.

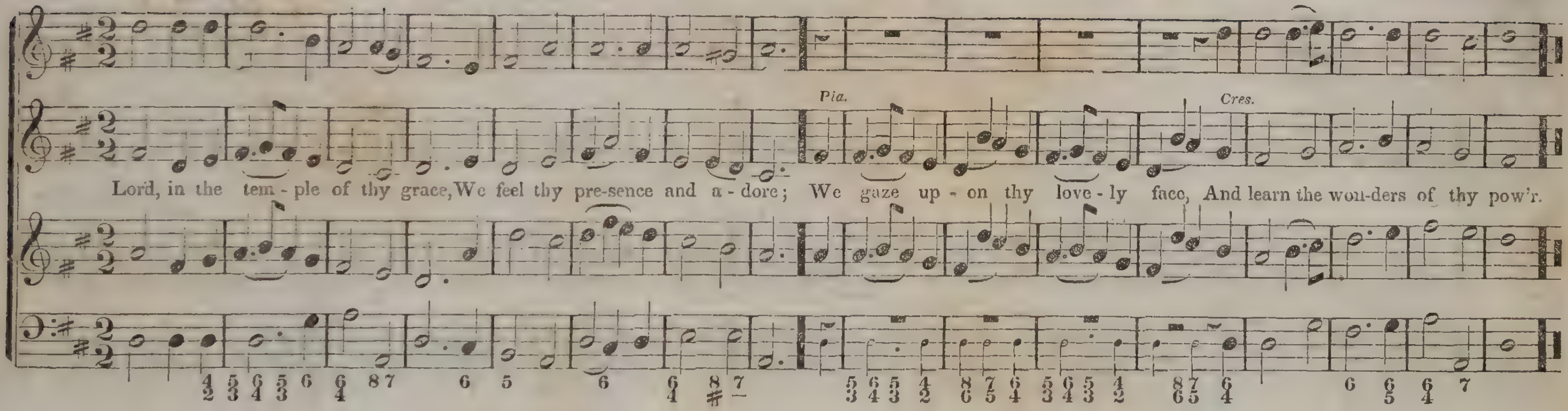
ST. PATRICK'S. L. M.

Geary.


Sure the blest Com-fort - er is nigh, 'Tis he sus-tains my faint-ing heart; Else would my hope for - ev - er die, And eve - ry cheer - ing ray de-part.

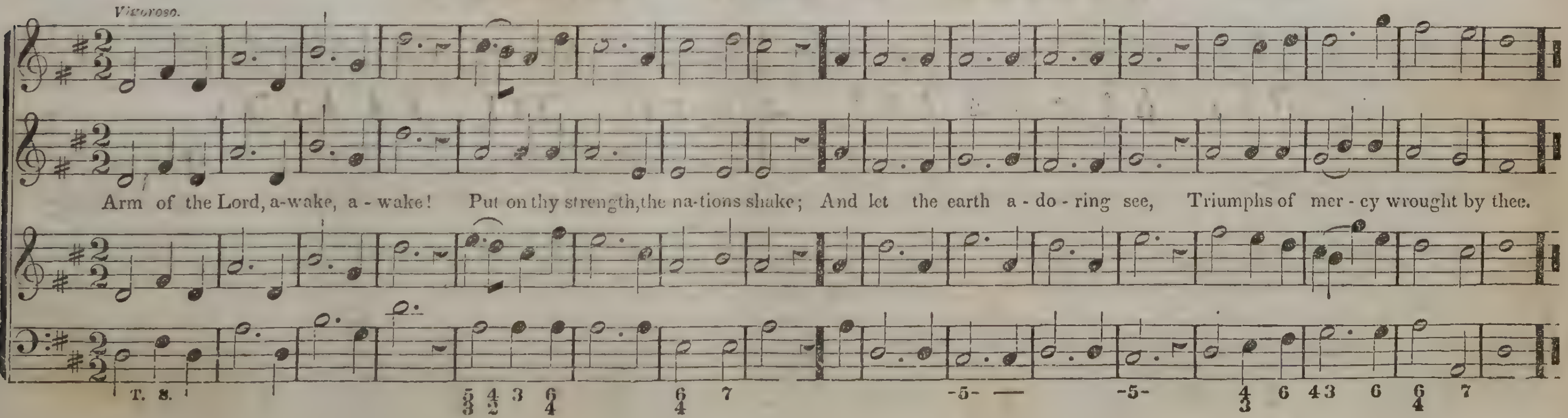
TRANQUILLITY. L. M.

English Melody.


Pia.
Cres.
Lord, in the tem - ple of thy grace, We feel thy pre-sence and a - dore; We gaze up - on thy love - ly face, And learn the won-ders of thy pow'r.

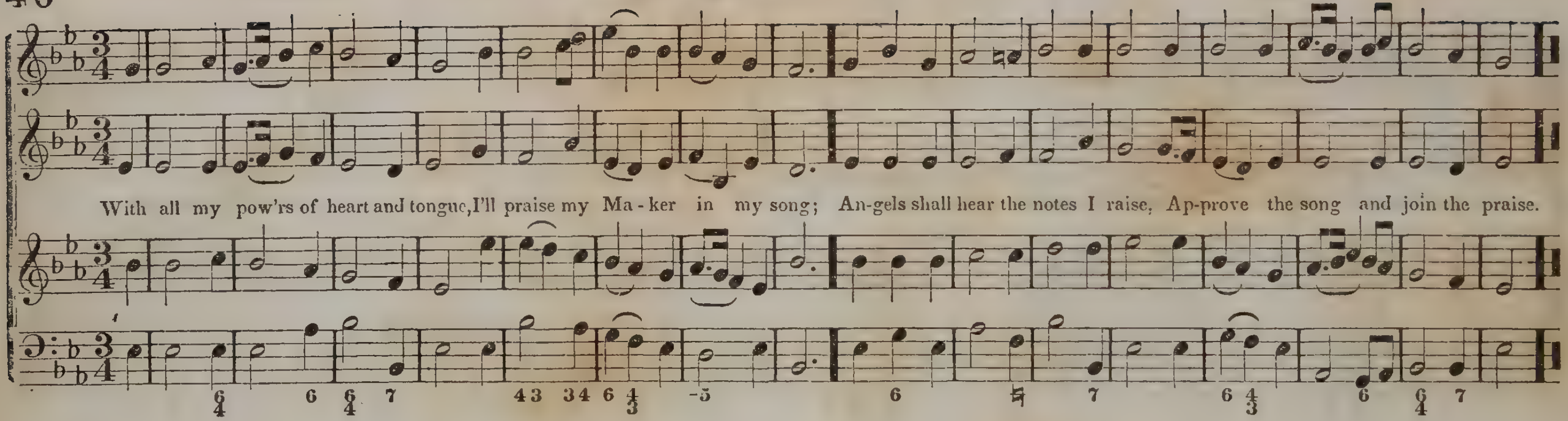
GREENE. L. M.

K——lff.

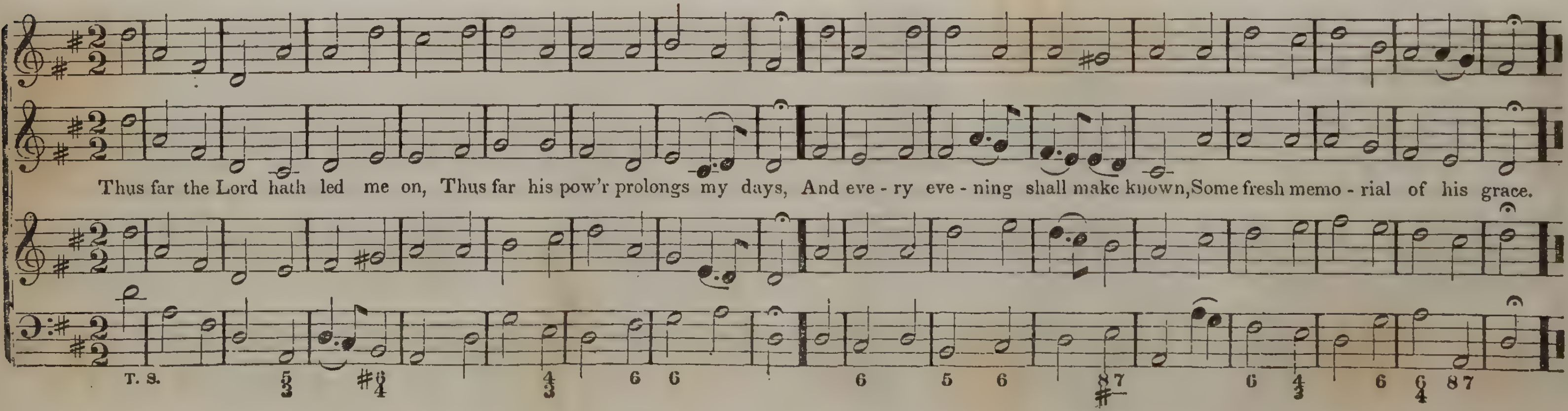

Vigoroso.
Arm of the Lord, a-wake, a - wake! Put on thy strength, the na-tions shake; And let the earth a - do - ring see, Triumphs of mer - cy wrought by thee.
T. S.

LUTON. L. M.

Burder.

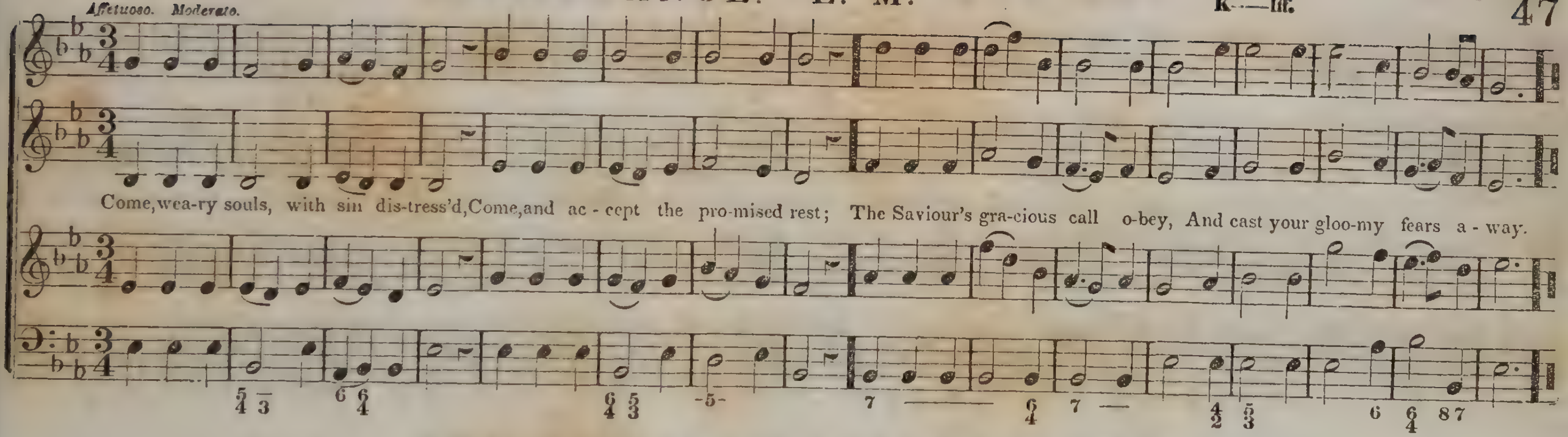

With all my pow'rs of heart and tongue, I'll praise my Ma - ker in my song; An-gels shall hear the notes I raise, Ap-prove the song and join the praise.
6 4 6 6 4 7 4 3 3 4 6 4 3 -5 6 ♮ 7 6 4 3 6 6 4 7

HOWARD. L. M.


Thus far the Lord hath led me on, Thus far his pow'r prolongs my days, And eve - ry eve - ning shall make known, Some fresh memo - rial of his grace.
T. S. 5 3 #6 4 4 3 6 6 6 5 6 8 7 # 6 4 3 6 6 4 8 7

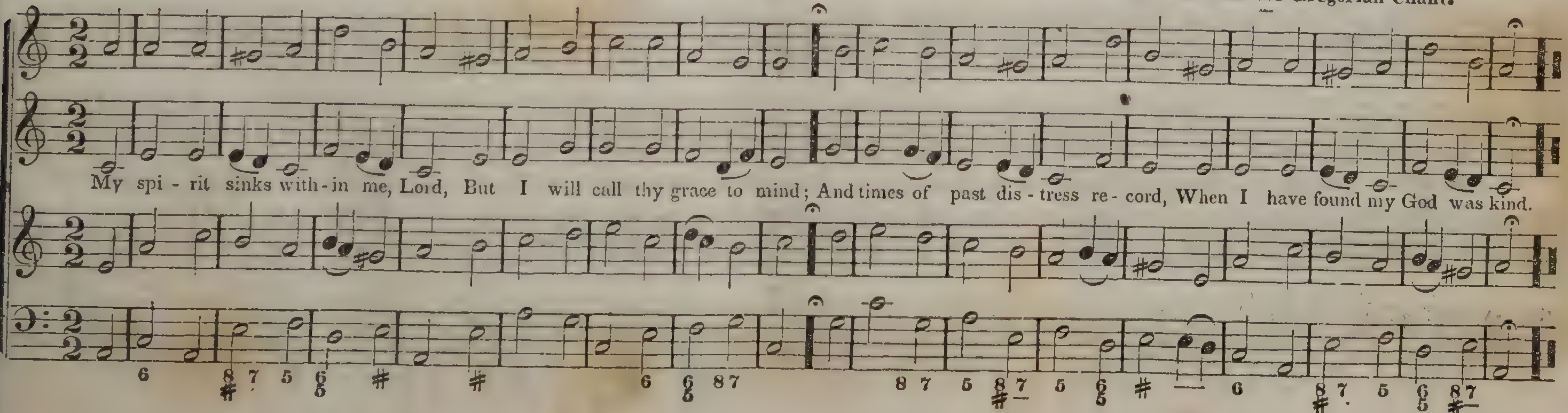
ACCEPTANCE. L. M.

K——lff.


Affetuoso. Moderato.
Come, wea-ry souls, with sin dis-tress'd, Come, and ac - cept the pro-mised rest; The Saviour's gra-cious call o-bey, And cast your gloo-my fears a - way.

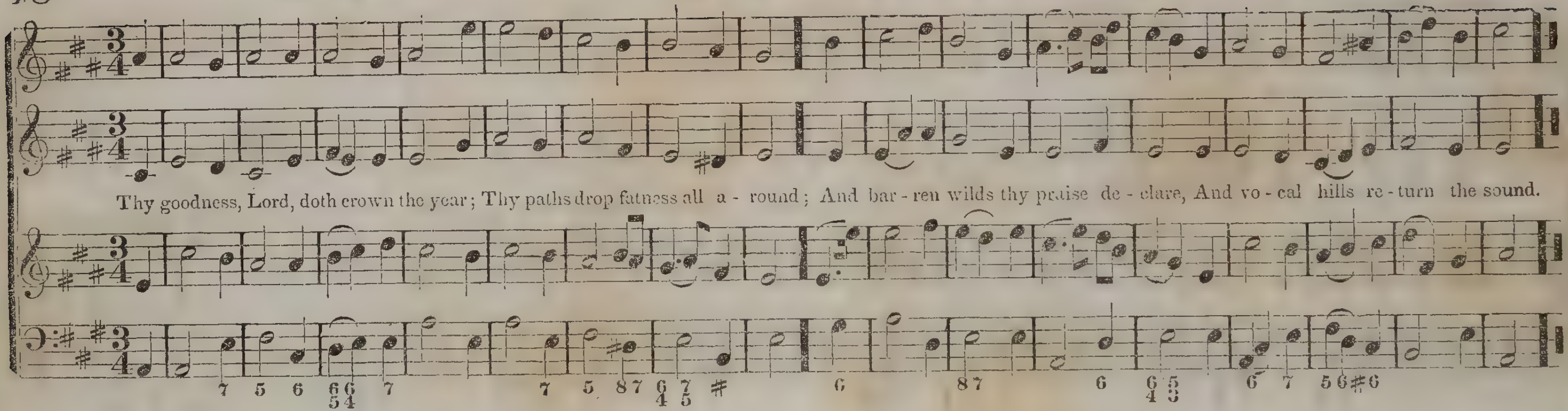
SEBASTIAN. L. M.

Derived from the Gregorian Chant.


My spi - rit sinks with-in me, Lord, But I will call thy grace to mind; And times of past dis - tress re - cord, When I have found my God was kind.

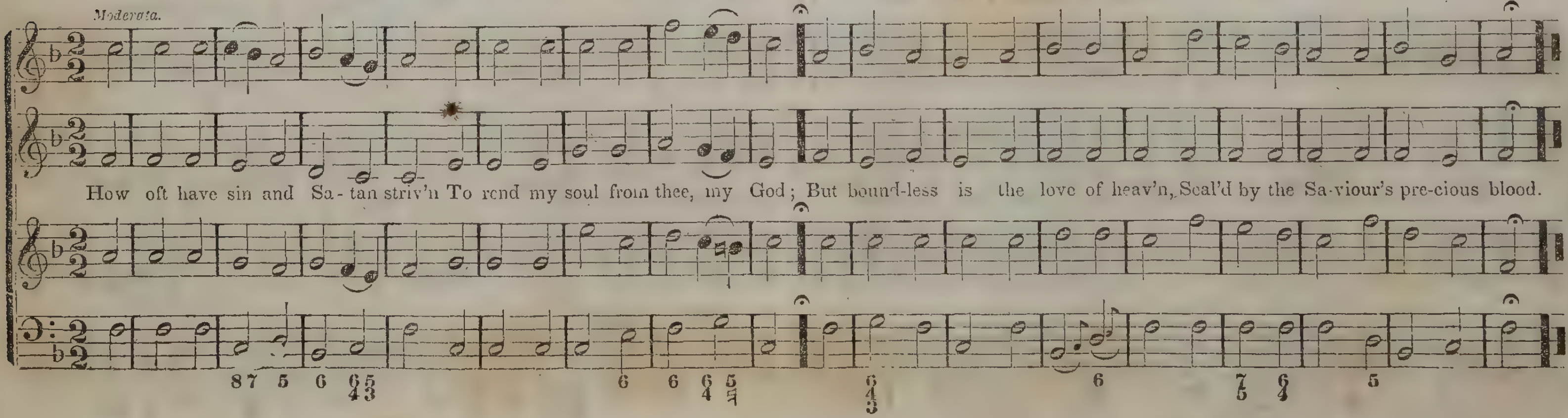
SEASONS. L. M.

Pleyel.


Thy goodness, Lord, doth crown the year; Thy paths drop fatness all a - round; And bar - ren wilds thy praise de - clare, And vo - cal hills re - turn the sound.

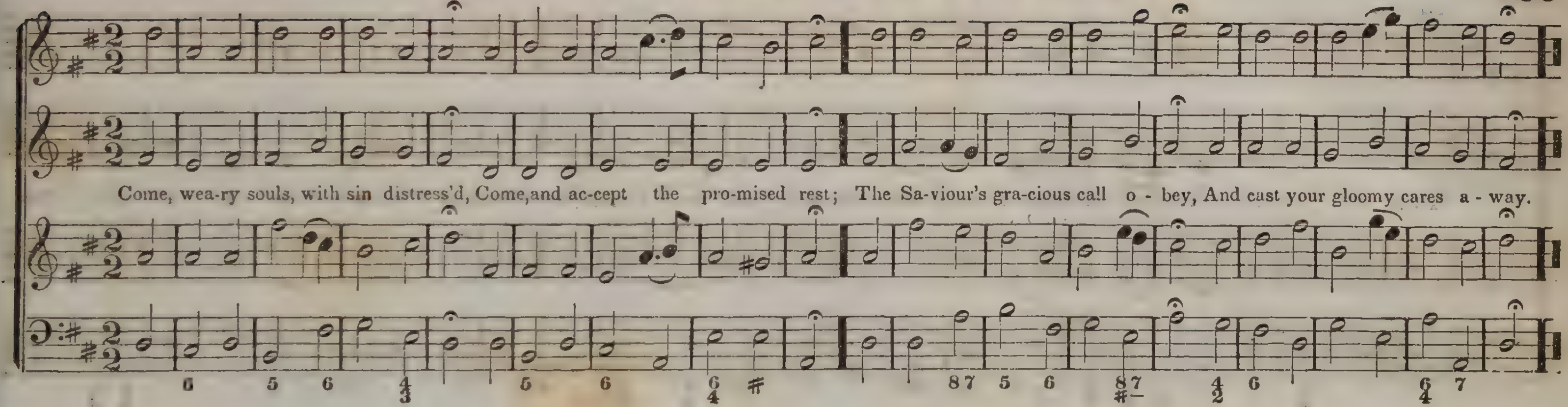
PERSEVERANCE. L. M.

K——ff.


Moderato.
How oft have sin and Sa - tan striv'n To rend my soul from thee, my God; But bound-less is the love of heav'n, Seal'd by the Sa-viour's pre-cious blood.

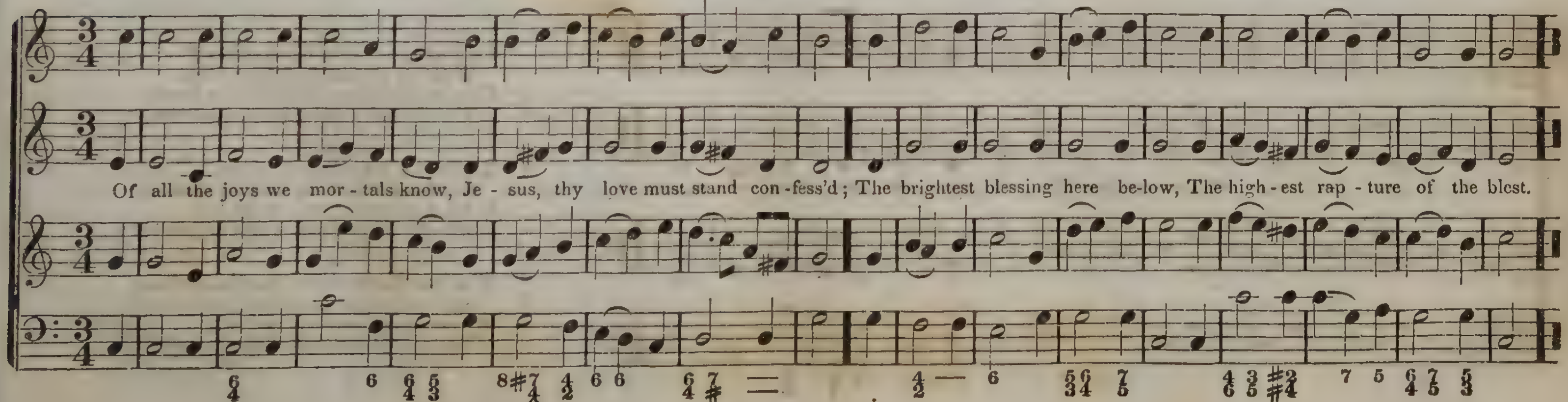
ST. JOHN'S. L. M

K——lff.


Come, wea-ry souls, with sin distress'd, Come, and ac-cept the pro-mised rest; The Sa-viour's gra-cious call o - bey, And cast your gloomy cares a - way.

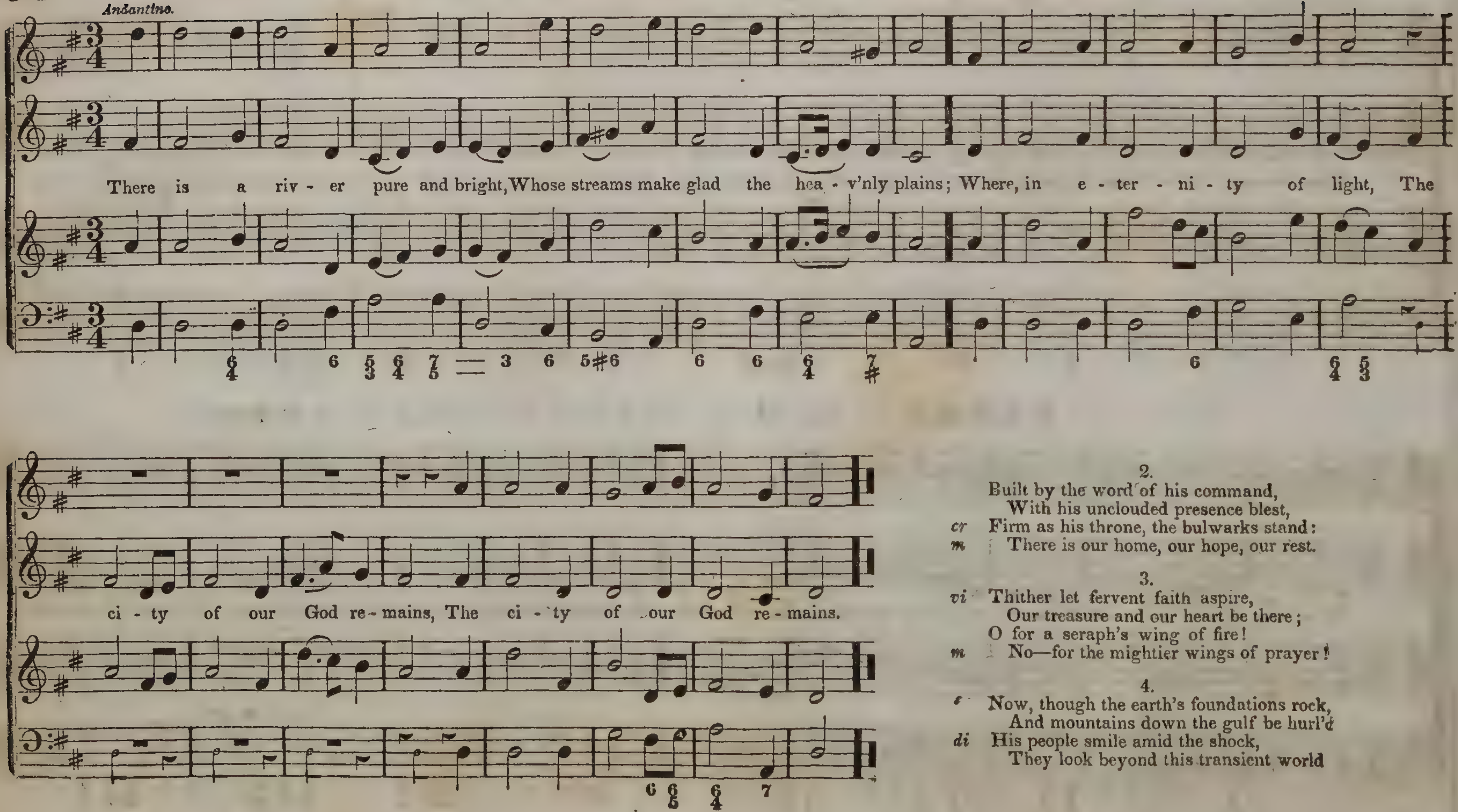
PARAN. L. M.

G. F. Kubler.


Of all the joys we mor - tals know, Je - sus, thy love must stand con - fess'd; The brightest blessing here be-low, The high - est rap - ture of the blest.

PSALM FORTY-SIXTH. L. M.

H.


Andantino.
There is a riv - er pure and bright, Whose streams make glad the hea - v'nly plains; Where, in e - ter - ni - ty of light, The
ci - ty of our God re - mains, The ci - ty of our God re - mains.
6 4
6
5 3
6 4
7 5
3
6
5 ♯6
6
6
6 4
7 ♯
6
6 4
5 3
6
6 5
6 4
7

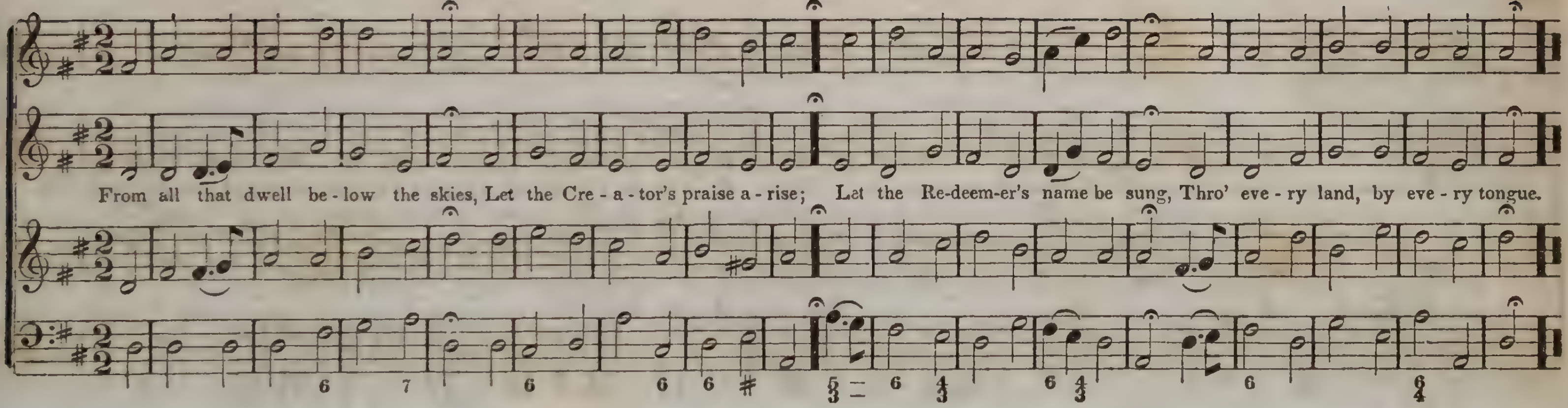
2.
Built by the word of his command,
With his unclouded presence blest,
cr Firm as his throne, the bulwarks stand:
m There is our home, our hope, our rest.

3.
vi Thither let fervent faith aspire,
Our treasure and our heart be there;
O for a seraph's wing of fire!
m No—for the mightier wings of prayer!

4.
f Now, though the earth's foundations rock,
And mountains down the gulf be hurl'd
di His people smile amid the shock,
They look beyond this transient world

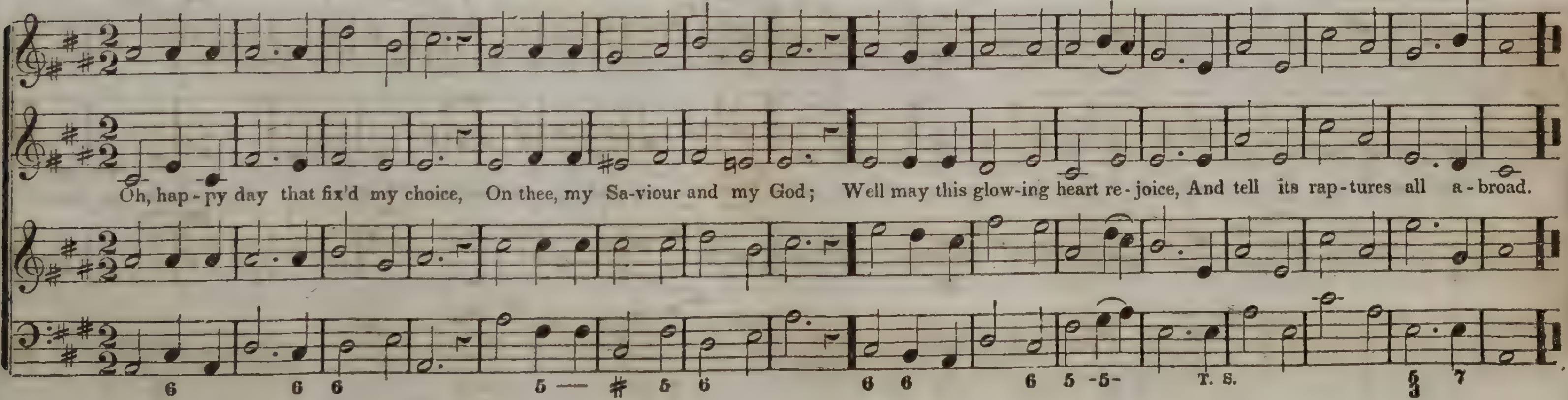
TIMSBURY L. M.

I. Smith.


From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise; Let the Re-deem-er's name be sung, Thro' eve - ry land, by eve - ry tongue.
6 7 6 6 6 ♯ 5 3 6 4 3 6 4 3 6 6 4

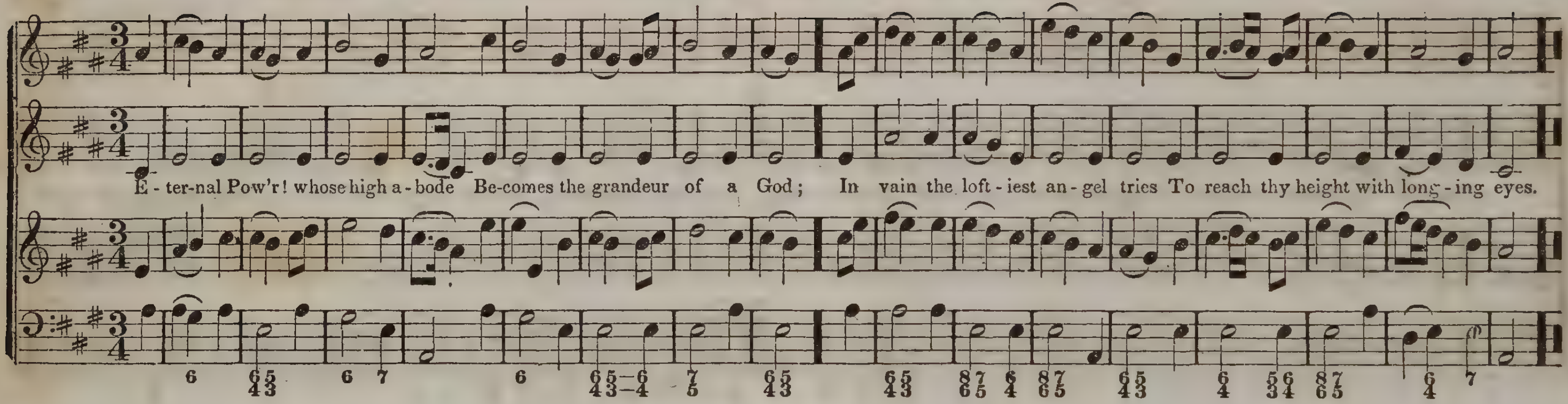
WALKER. L. M.

Collier.


Oh, hap - py day that fix'd my choice, On thee, my Sa-viour and my God; Well may this glow-ing heart re - joice, And tell its rap - tures all a - broad.
6 6 6 5 — ♯ 5 6 6 6 6 5 -5- T. S. 5 3 7

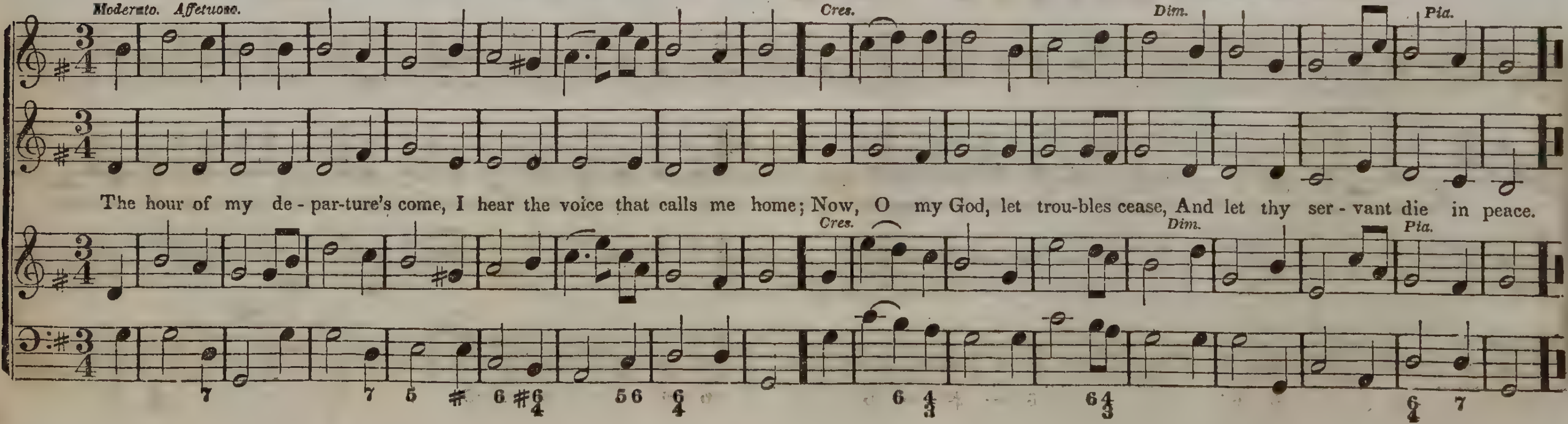
PALMIS. L. M.

Italian.


E-ter-nal Pow'r! whose high a-bode Be-comes the grandeur of a God; In vain the loft-iest an-gel tries To reach thy height with long-ing eyes.

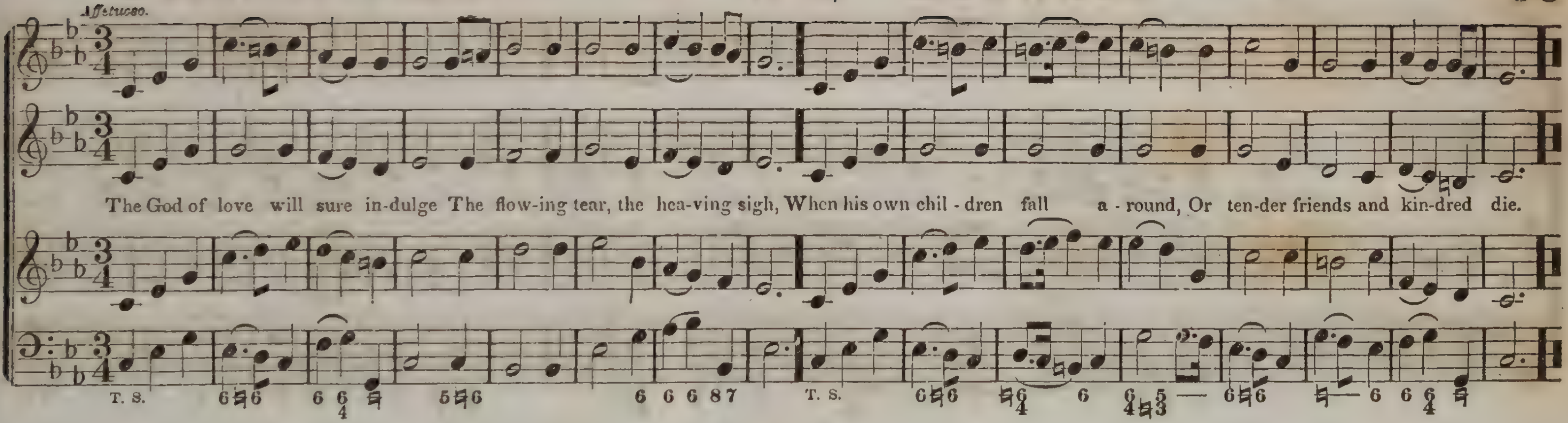
ST. EDMUND'S. L. M.

Arranged from Haydn.


Moderato. Affetuoso.
Cres.
Dim.
Pia.
The hour of my de-par-ture's come, I hear the voice that calls me home; Now, O my God, let trou-bles cease, And let thy ser-vant die in peace.

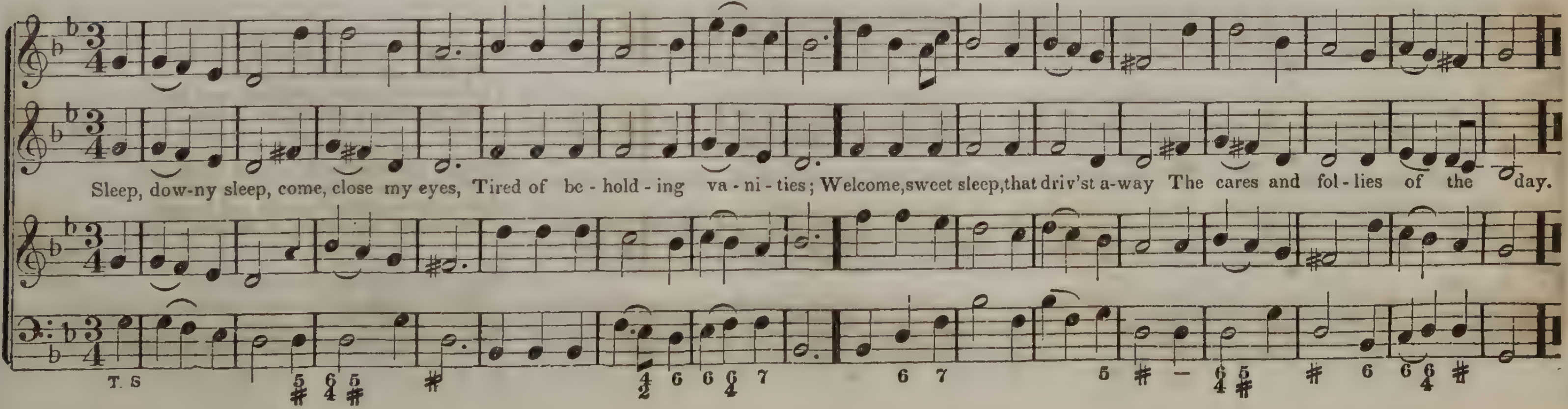
ELIM L. M.

II.


Affetuoso.
The God of love will sure in-dulge The flow-ing tear, the hea-ving sigh, When his own chil - dren fall a - round, Or ten-der friends and kin-dred die.
T. S.
T. S.

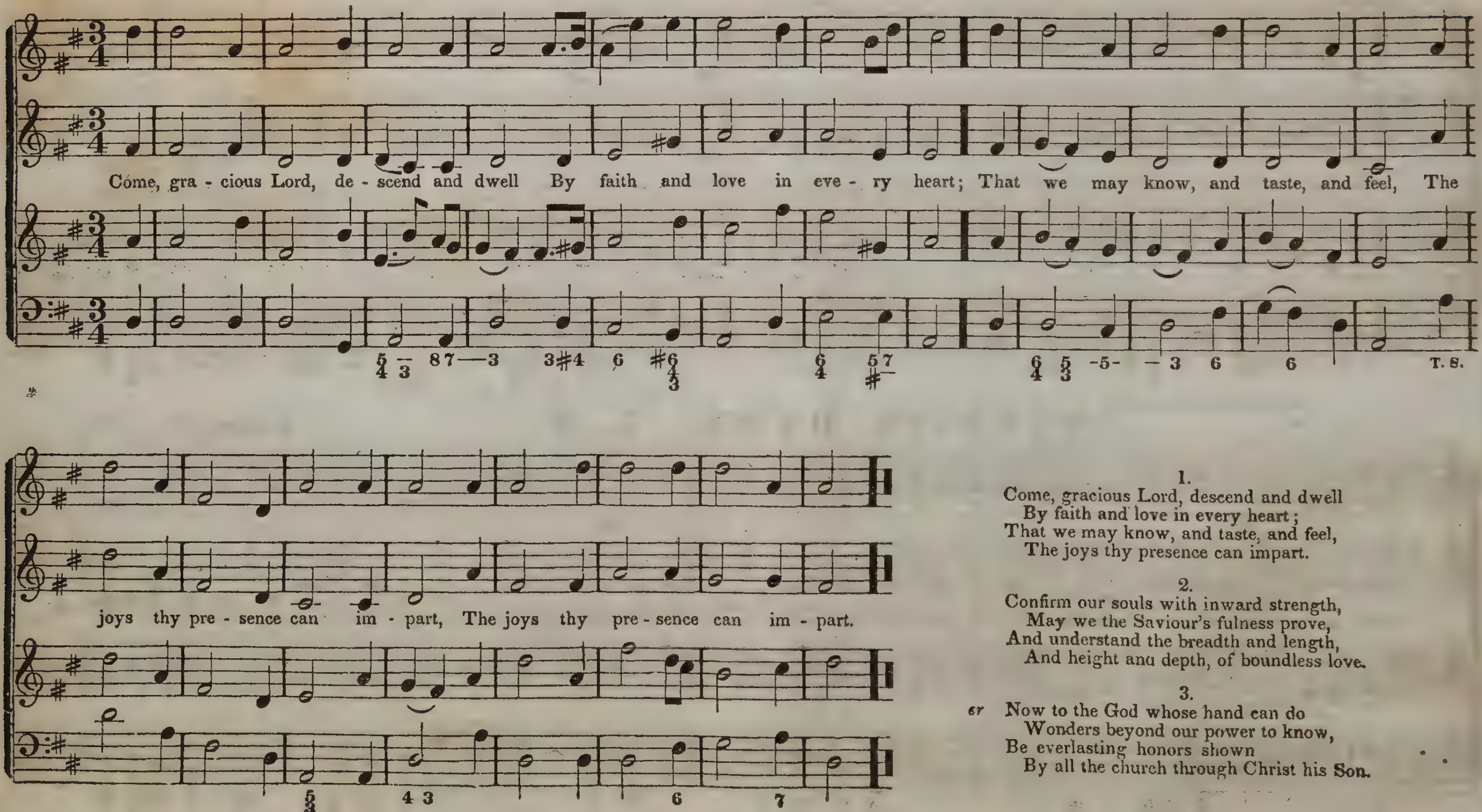
EVENING HYMN. L. M.

J. Clark.


Sleep, dow-ny sleep, come, close my eyes, Tired of be - hold - ing va - ni - ties; Welcome, sweet sleep, that driv'st a-way The cares and fol - lies of the day.
T. S

HOLWELL. L. M

Arranged from a MS. of S. B. Pond.


Come, gra - cious Lord, de - scend and dwell By faith and love in eve - ry heart; That we may know, and taste, and feel, The
joys thy pre - sence can im - part, The joys thy pre - sence can im - part.
T. S.

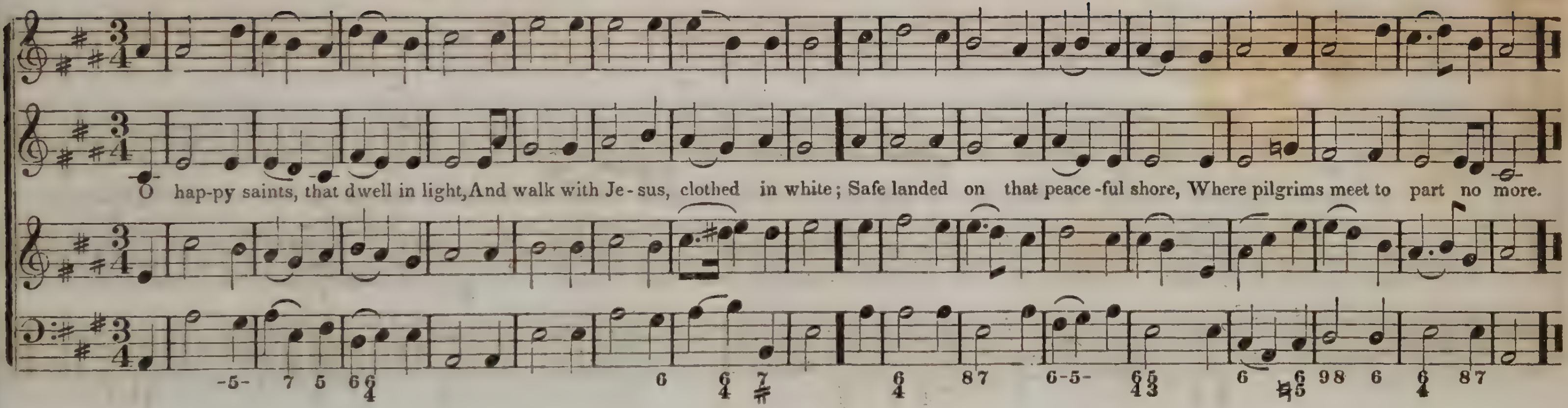
1.
Come, gracious Lord, descend and dwell
By faith and love in every heart;
That we may know, and taste, and feel,
The joys thy presence can impart.

2.
Confirm our souls with inward strength,
May we the Saviour's fulness prove,
And understand the breadth and length,
And height and depth, of boundless love.

3.
Now to the God whose hand can do
Wonders beyond our power to know,
Be everlasting honors shown
By all the church through Christ his Son.

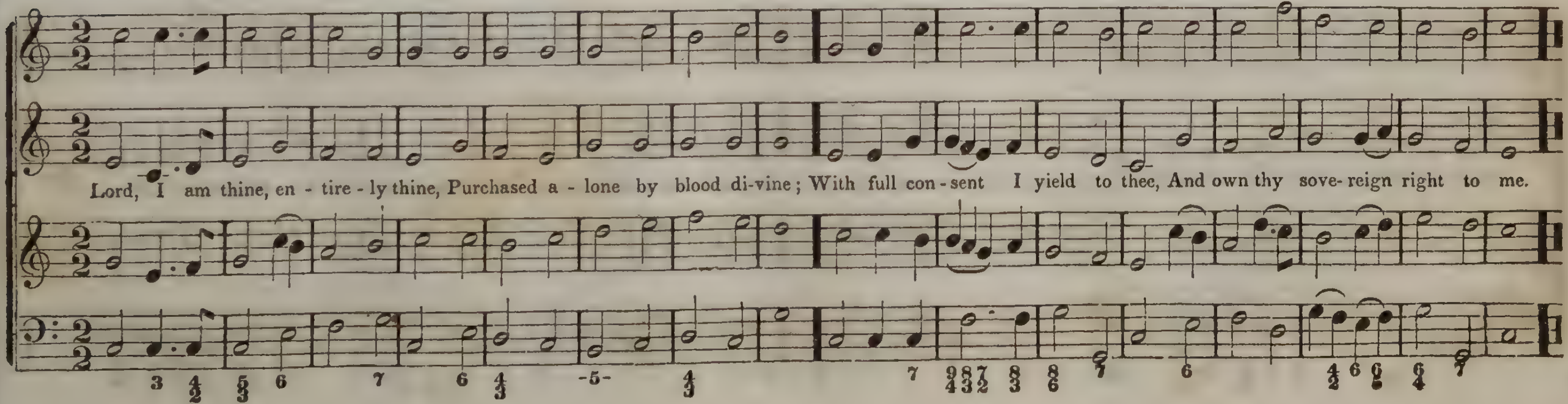
HEAVENLY REST. L. M.

H.


O hap-py saints, that dwell in light, And walk with Je-sus, clothed in white; Safe landed on that peace-ful shore, Where pilgrims meet to part no more.

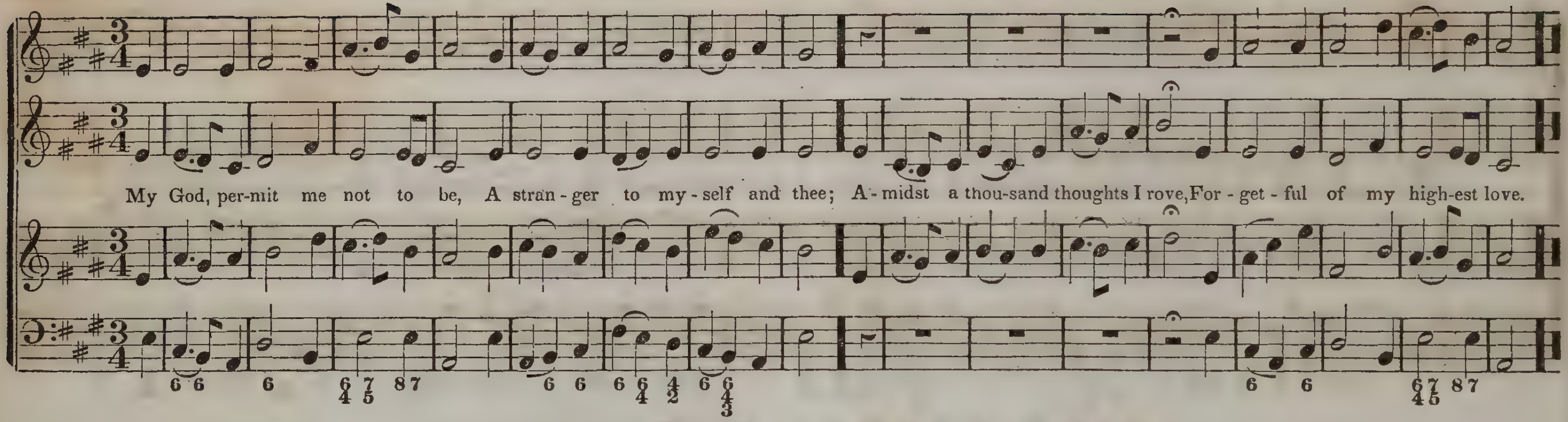
HIGH GREEN. L. M.

Scottish.


Lord, I am thine, en-tire-ly thine, Purchased a-lone by blood di-vine; With full con-sent I yield to thee, And own thy sove-reign right to me.

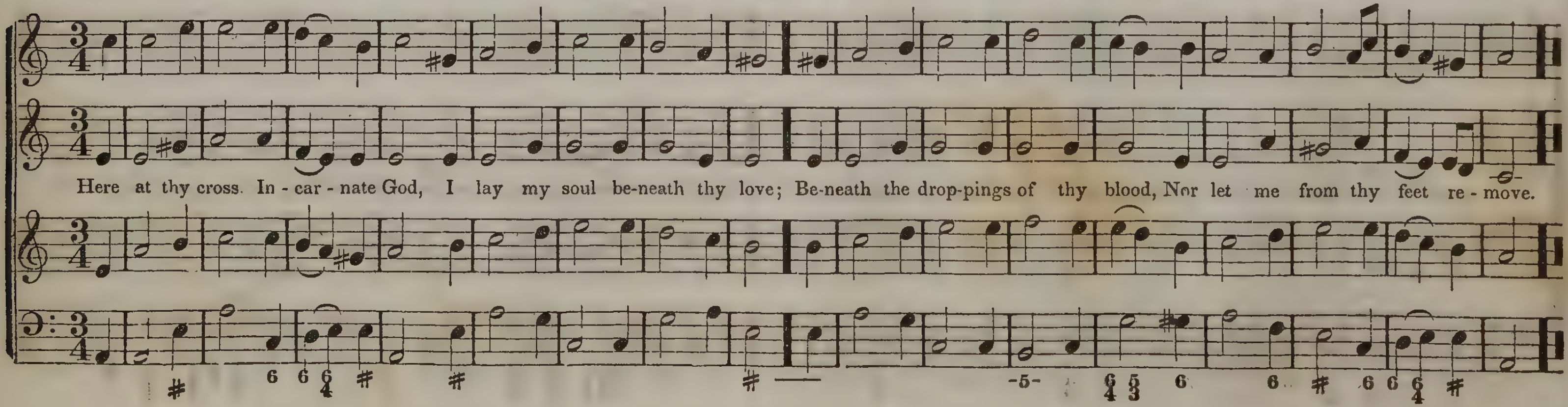
FAIR MOUNT. L. M.

Clarke, of Philadelphia.


My God, per-mit me not to be, A stran-ger to my-self and thee; A-midst a thou-sand thoughts I rove, For-get-ful of my high-est love.

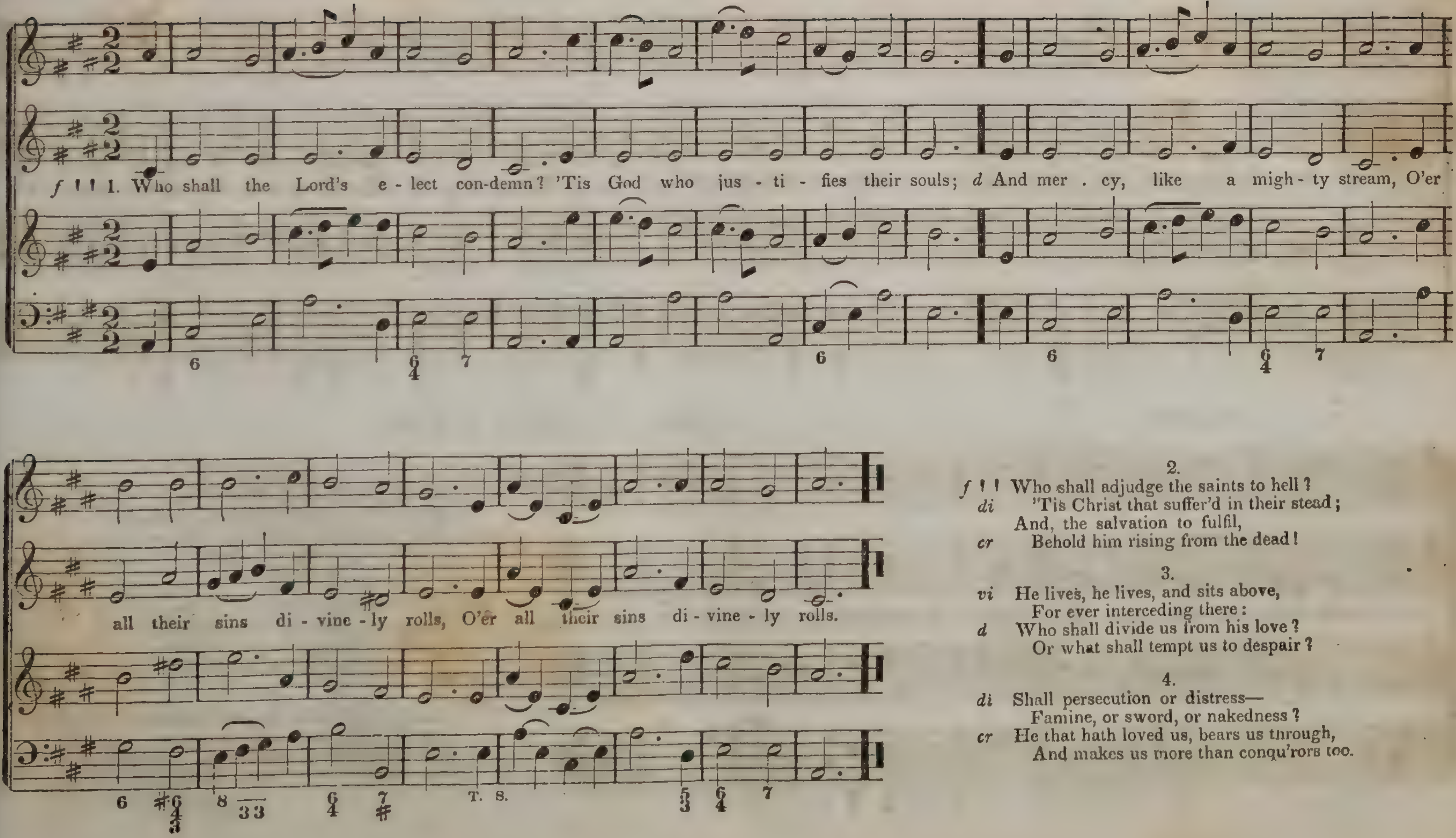
BETHLEHEM. L. M.

H.


Here at thy cross. In-car-nate God, I lay my soul be-neath thy love; Be-neath the drop-pings of thy blood, Nor let me from thy feet re-move.

LEYDEN. L. M.

Costello.


f ! ! 1. Who shall the Lord's e - lect con-demn? 'Tis God who jus - ti - fies their souls; d And mer . cy, like a migh - ty stream, O'er
all their sins di - vine - ly rolls, O'er all their sins di - vine - ly rolls.
6
6 4
7
6
6
6 4
7
6
#6 4 3
8
3 3
6 4
7 #
T. S.
5 3
6 4
7

2.

f ! ! Who shall adjudge the saints to hell?
di 'Tis Christ that suffer'd in their stead;
And, the salvation to fulfil,
cr Behold him rising from the dead!

3.

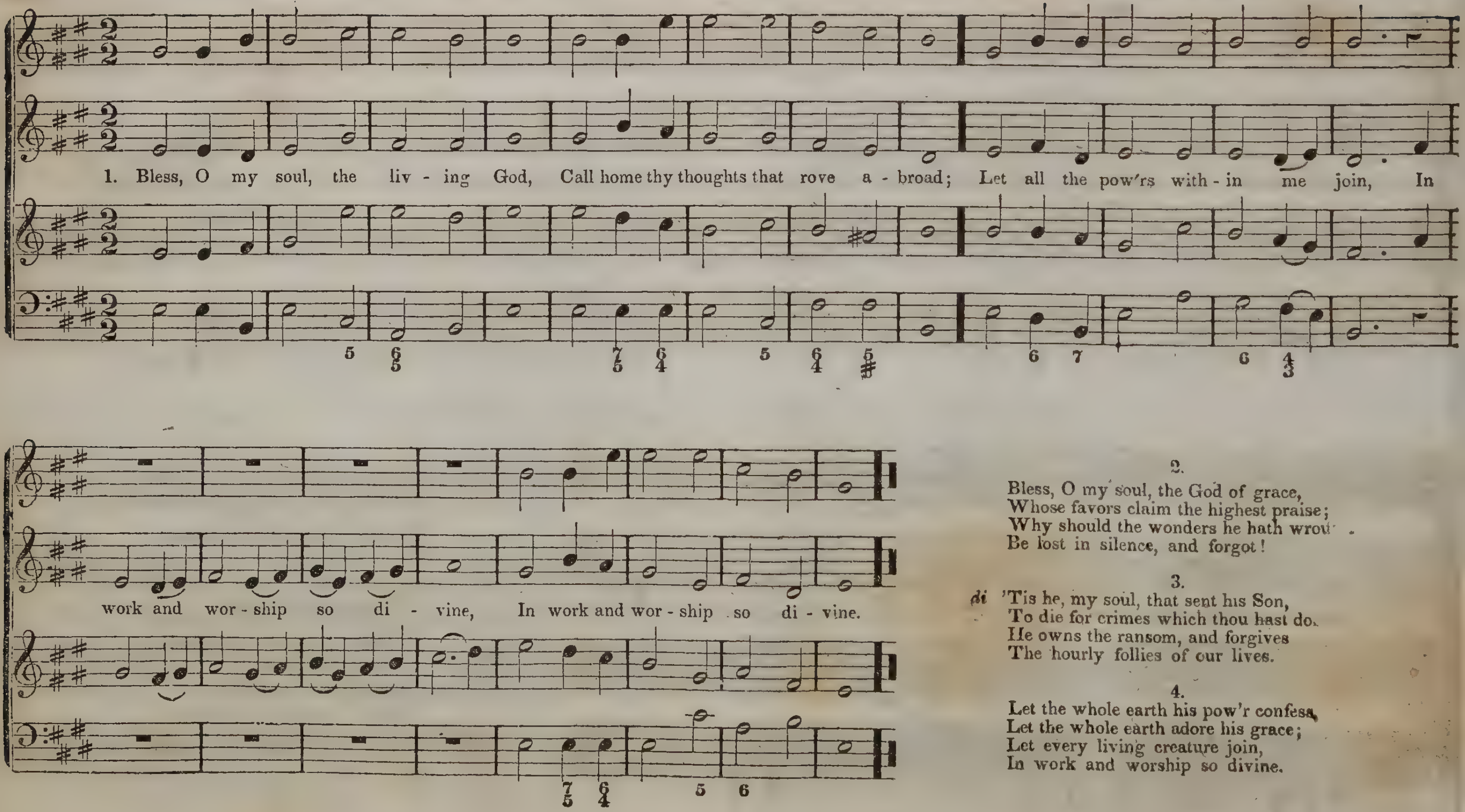
vi He lives, he lives, and sits above,
For ever interceding there:
d Who shall divide us from his love?
Or what shall tempt us to despair?

4.

di Shall persecution or distress—
Famine, or sword, or nakedness?
cr He that hath loved us, bears us through,
And makes us more than conqu'rors too.

ALTON. L. M.

Arranged from an English Air.


1. Bless, O my soul, the liv - ing God, Call home thy thoughts that rove a - broad; Let all the pow'rs with - in me join, In
5 6 5 7 5 6 4 5 6 4 5 ♯ 6 7 6 4 3
work and wor - ship so di - vine, In work and wor - ship so di - vine.
7 5 6 4 5 6

2.

Bless, O my soul, the God of grace,
Whose favors claim the highest praise;
Why should the wonders he hath wrou
Be lost in silence, and forgot!

3.

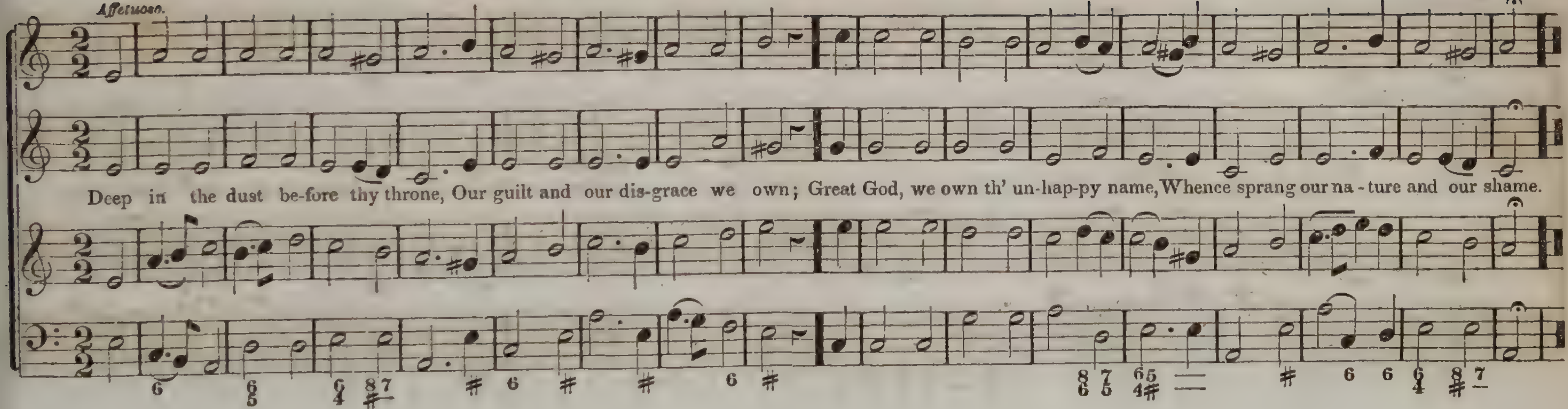
'Tis he, my soul, that sent his Son,
To die for crimes which thou hast do.
He owns the ransom, and forgives
The hourly follies of our lives.

4.

Let the whole earth his pow'r confess,
Let the whole earth adore his grace;
Let every living creature join,
In work and worship so divine.

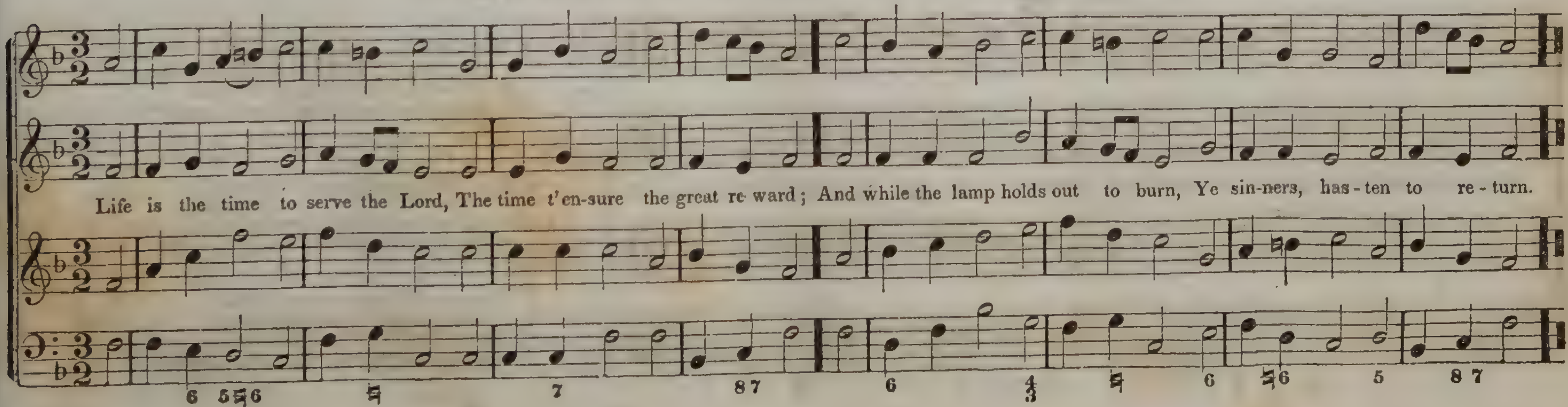
CONFESSION. L M.

H.


Affetuoso.
Deep in the dust be-fore thy throne, Our guilt and our dis-grace we own; Great God, we own th' un-hap-py name, Whence sprang our na-ture and our shame.

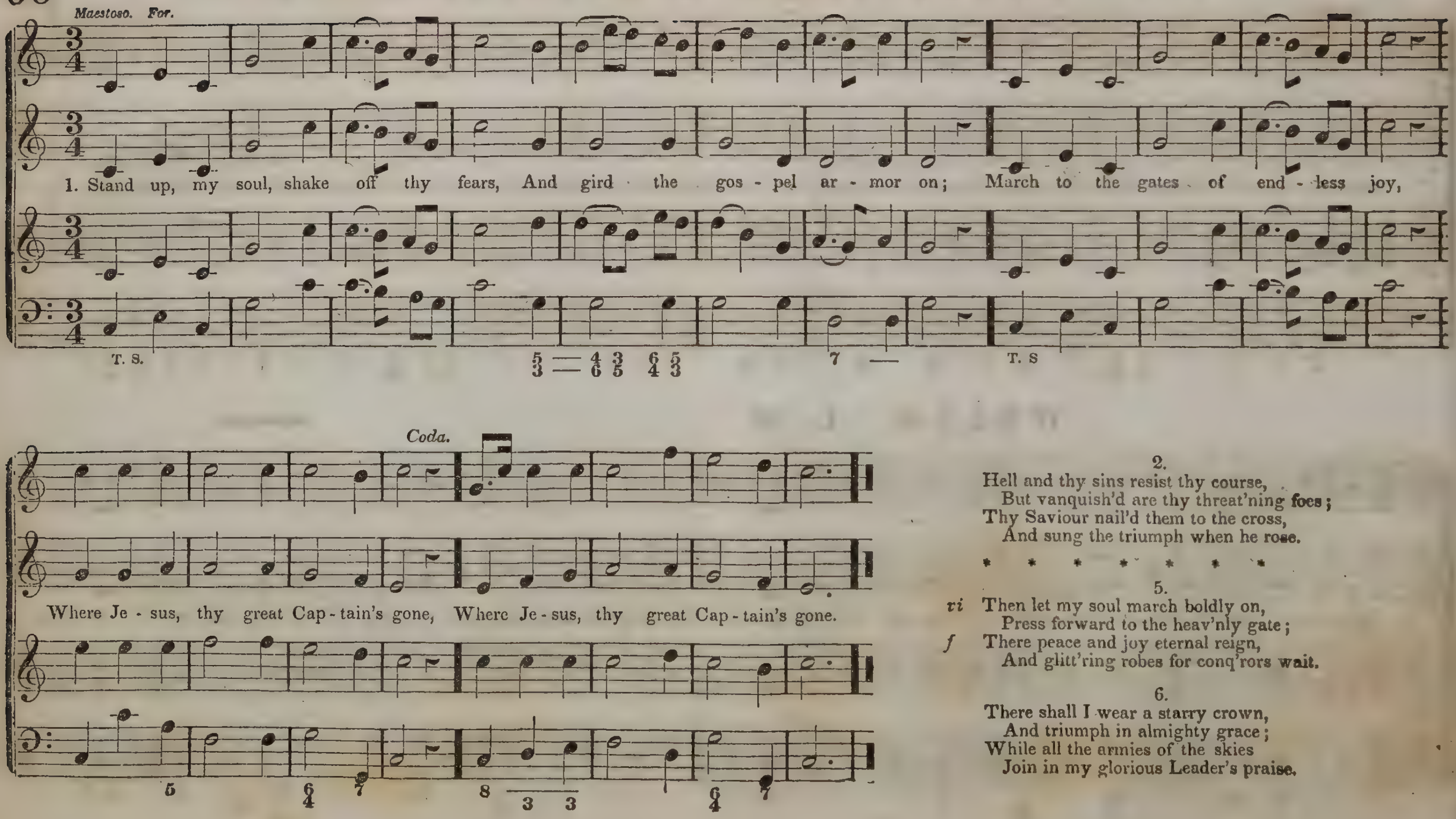
WELLS. L. M.

Holdrayd.


Life is the time to serve the Lord, The time t'en-sure the great re-ward; And while the lamp holds out to burn, Ye sin-ners, has-ten to re-turn.

WARFARE. L. M.

K—M.


Maestoso. For.
1. Stand up, my soul, shake off thy fears, And gird the gos - pel ar - mor on; March to the gates of end - less joy,
T. S.
5 3 — 4 6 3 5 6 4 5 3
7 —
T. S
Coda.
Where Je - sus, thy great Cap - tain's gone, Where Je - sus, thy great Cap - tain's gone.
5
6 4 7
8 3 3
6 4 7

2.
Hell and thy sins resist thy course,
But vanquish'd are thy threat'ning foes;
Thy Saviour nail'd them to the cross,
And sung the triumph when he rose.

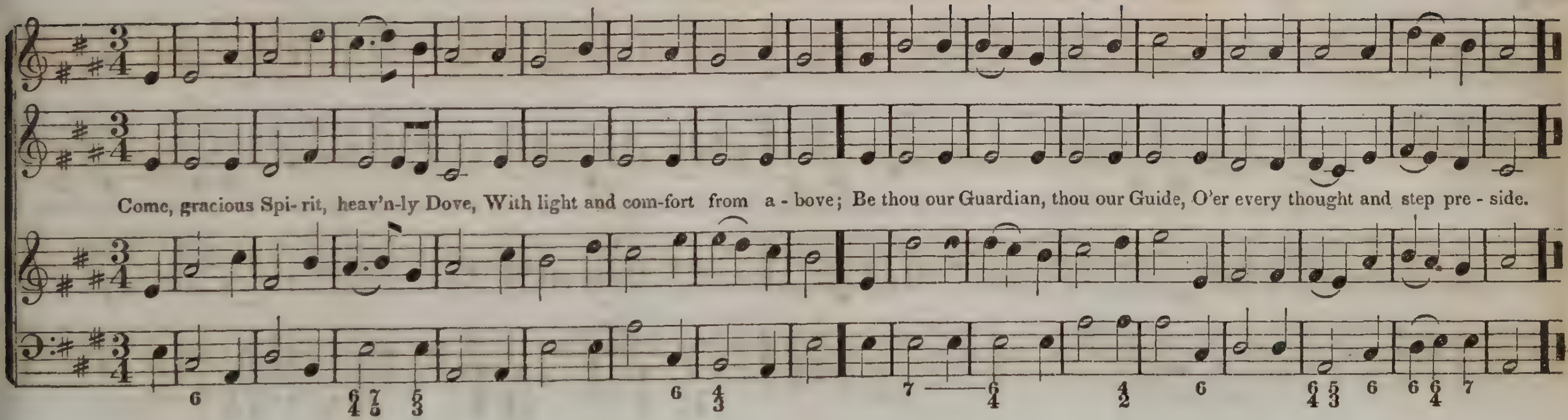
* * * * * * *

5.
ri Then let my soul march boldly on,
Press forward to the heav'nly gate;
f There peace and joy eternal reign,
And glitt'ring robes for conq'rors wait.

6.
There shall I wear a starry crown,
And triumph in almighty grace;
While all the armies of the skies
Join in my glorious Leader's praise.

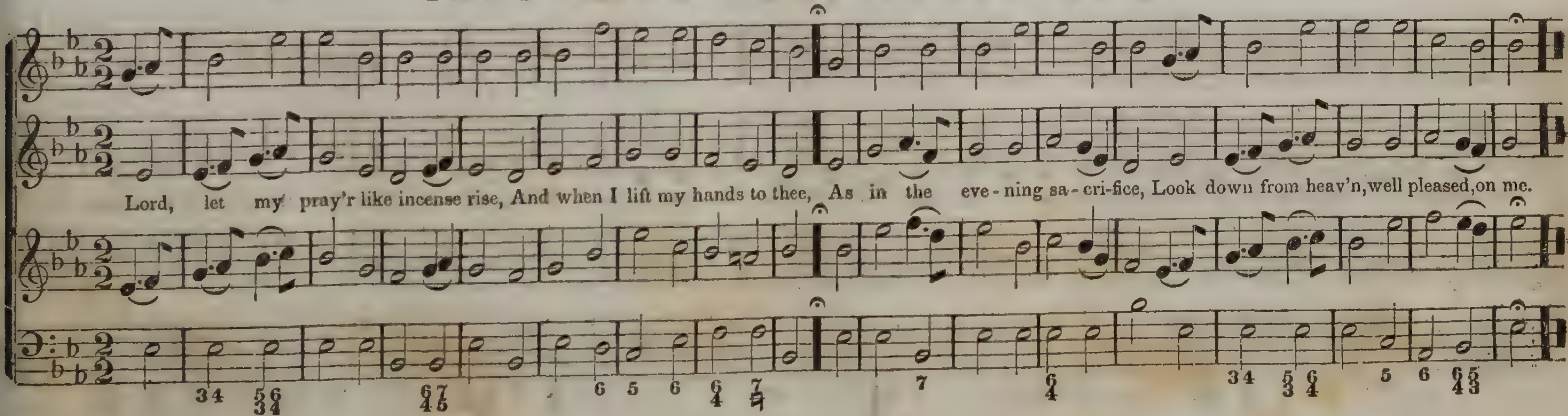
GENNESARETH. L. M.

K——ff.


Come, gracious Spi-rit, heav'n-ly Dove, With light and com-fort from a-bove; Be thou our Guardian, thou our Guide, O'er every thought and step pre-side.

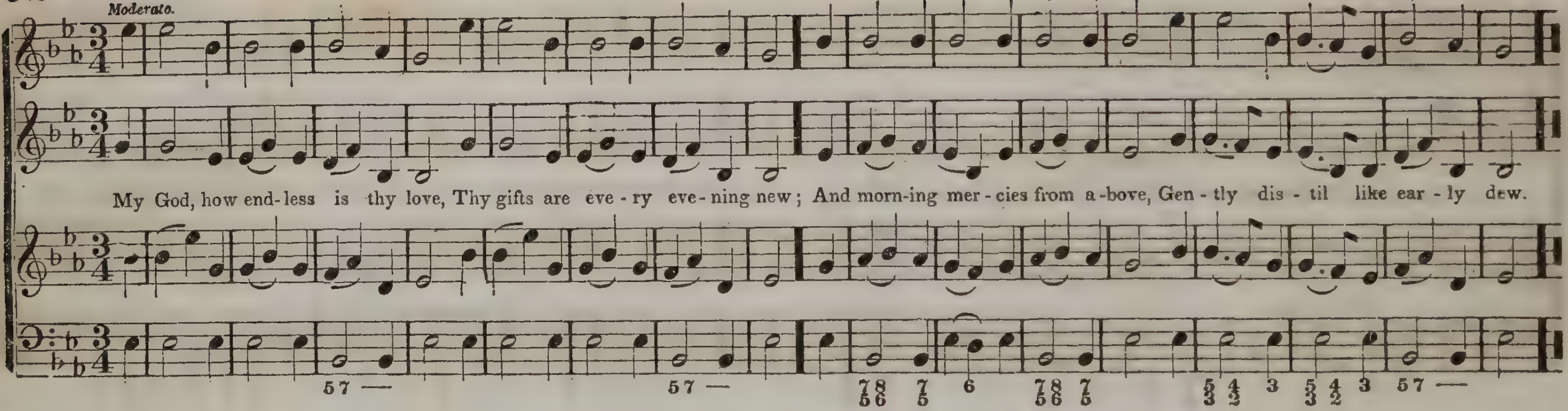
ILLINOIS. L. M.

Western Melody.


Lord, let my pray'r like incense rise, And when I lift my hands to thee, As in the eve-ning sa-cri-fice, Look down from heav'n, well pleased, on me.

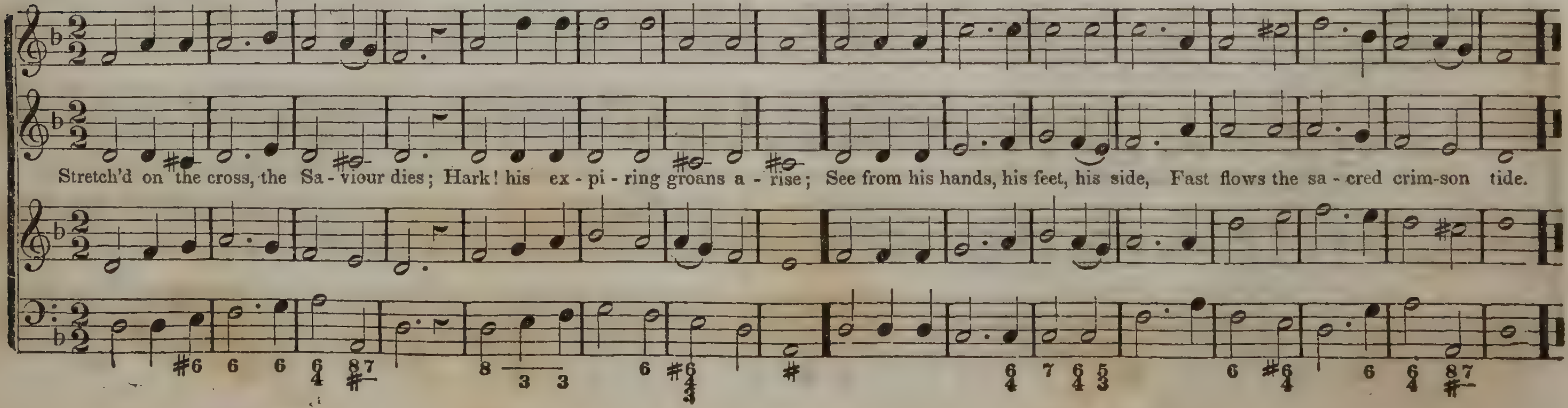
GRATITUDE. L. M

Bost.


Moderato.
My God, how end-less is thy love, Thy gifts are eve-ry eve-ning new; And morn-ing mer-cies from a-bove, Gen-tly dis-til like ear-ly dew.

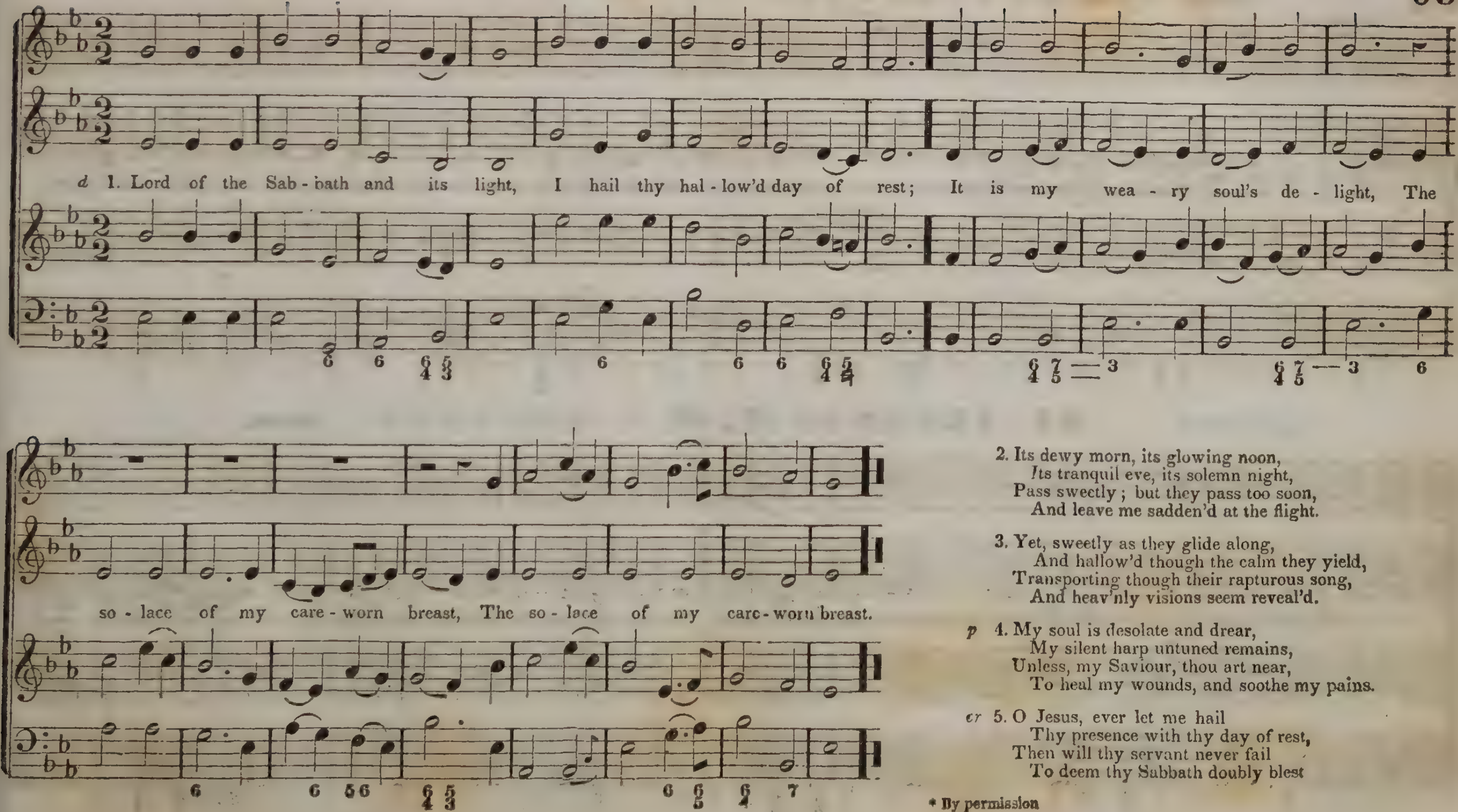
THE SACRIFICE. L. M.

H.


Stretch'd on the cross, the Sa-viour dies; Hark! his ex-pi-ring groans a-rise; See from his hands, his feet, his side, Fast flows the sa-cred crim-son tide.

THE SABBATH. L. M.

Spiritual Songs.*


d
1. Lord of the Sab-bath and its light, I hail thy hal-low'd day of rest; It is my wea-ry soul's de-light, The
so-lace of my care-worn breast, The so-lace of my care-worn breast.
6 6 6/4 5/3 6 6 6 6/4 5/4 6/4 7/5 3 6/4 7/5 3 6
6 6 5 6 6/4 5/3 6 6/5 6/4 7

2. Its dewy morn, its glowing noon,
Its tranquil eve, its solemn night,
Pass sweetly; but they pass too soon,
And leave me sadden'd at the flight.

3. Yet, sweetly as they glide along,
And hallow'd though the calm they yield,
Transporting though their rapturous song,
And heav'nly visions seem reveal'd.

p 4. My soul is desolate and drear,
My silent harp untuned remains,
Unless, my Saviour, thou art near,
To heal my wounds, and soothe my pains.

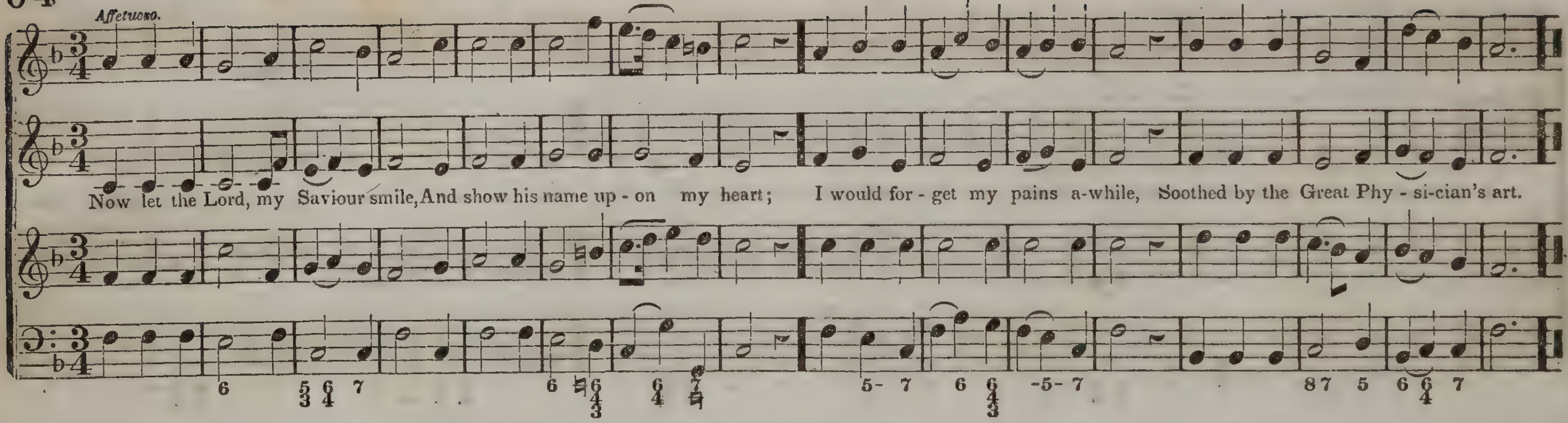
cr 5. O Jesus, ever let me hail
Thy presence with thy day of rest,
Then will thy servant never fail
To deem thy Sabbath doubly blest

---

* By permission

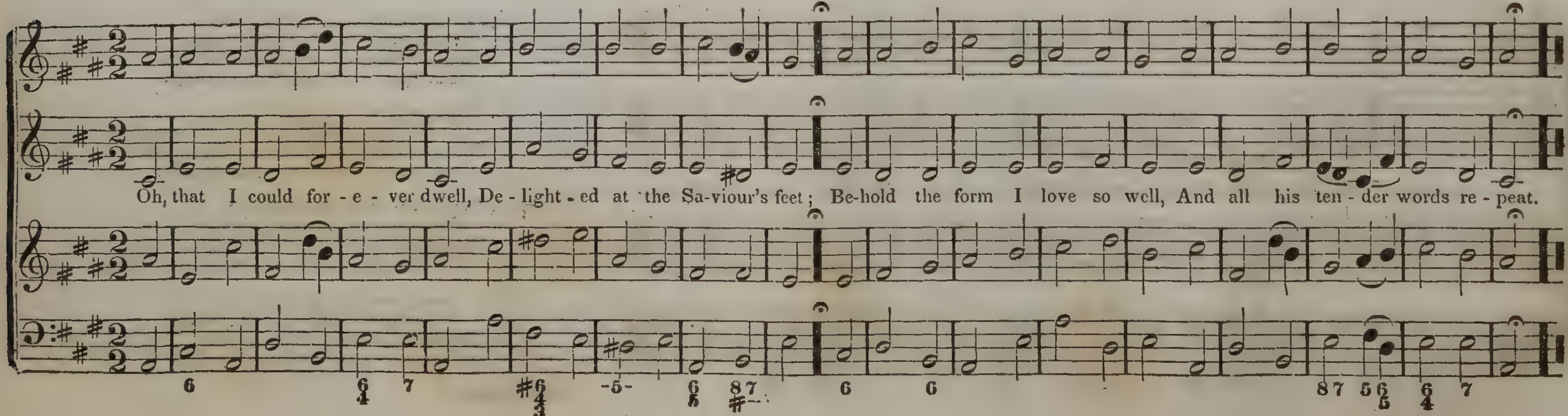
CONSOLATION. L. M.

H.


Affetuoso.
Now let the Lord, my Saviour smile, And show his name up - on my heart; I would for - get my pains a-while, Soothed by the Great Phy - si-cian's art.

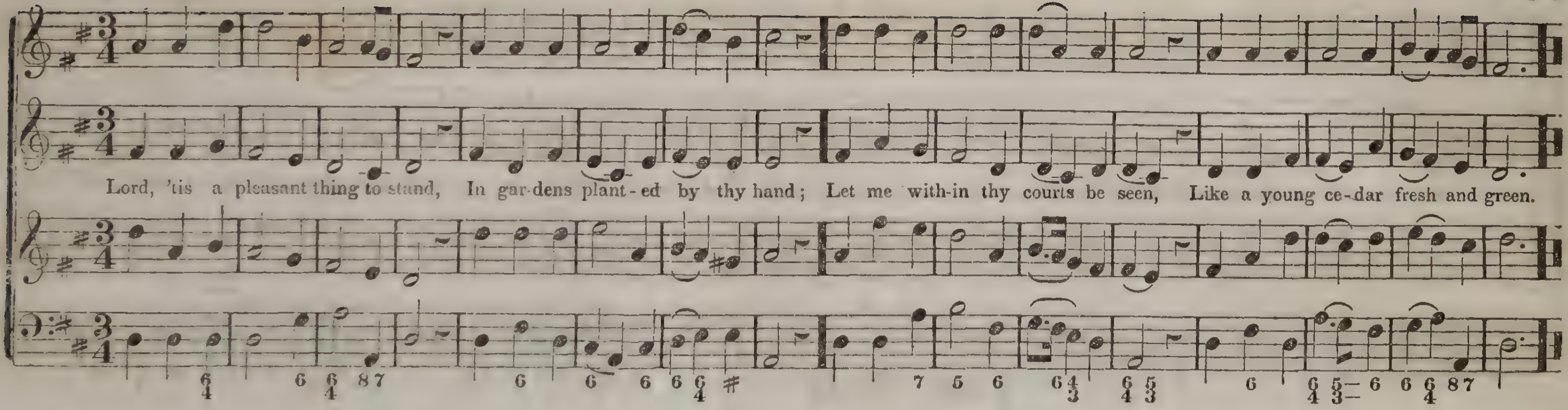
ST. ALBAN'S. L. M.

Novello.


Oh, that I could for - e - ver dwell, De - light - ed at the Sa-viour's feet; Be-hold the form I love so well, And all his ten - der words re - peat.

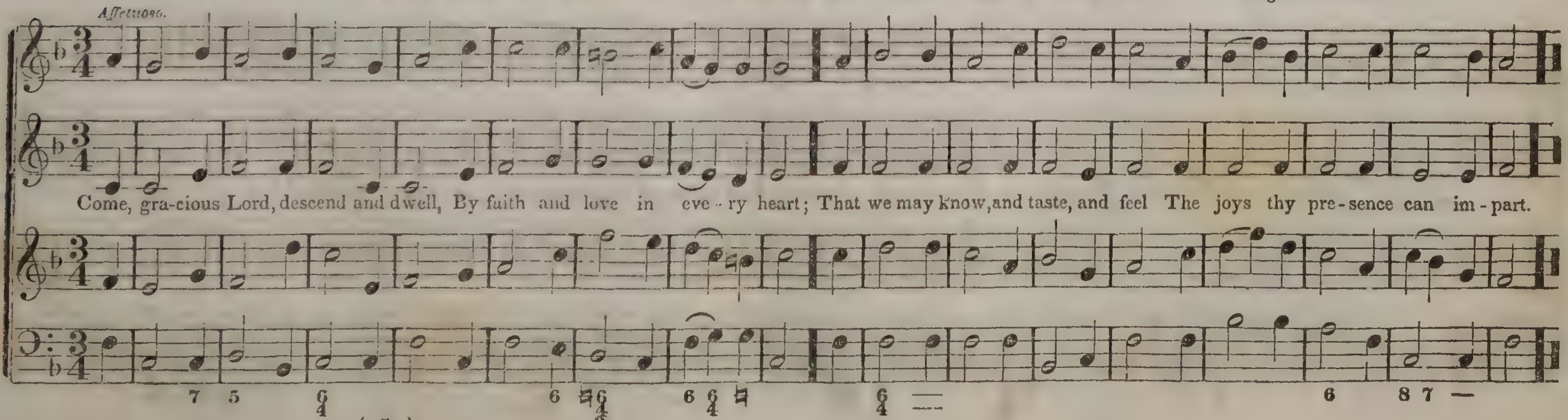
RIVINGTON. L. M.

Collier.


Lord, 'tis a pleasant thing to stand, In gar-dens plant-ed by thy hand; Let me with-in thy courts be seen, Like a young ce-dar fresh and green.

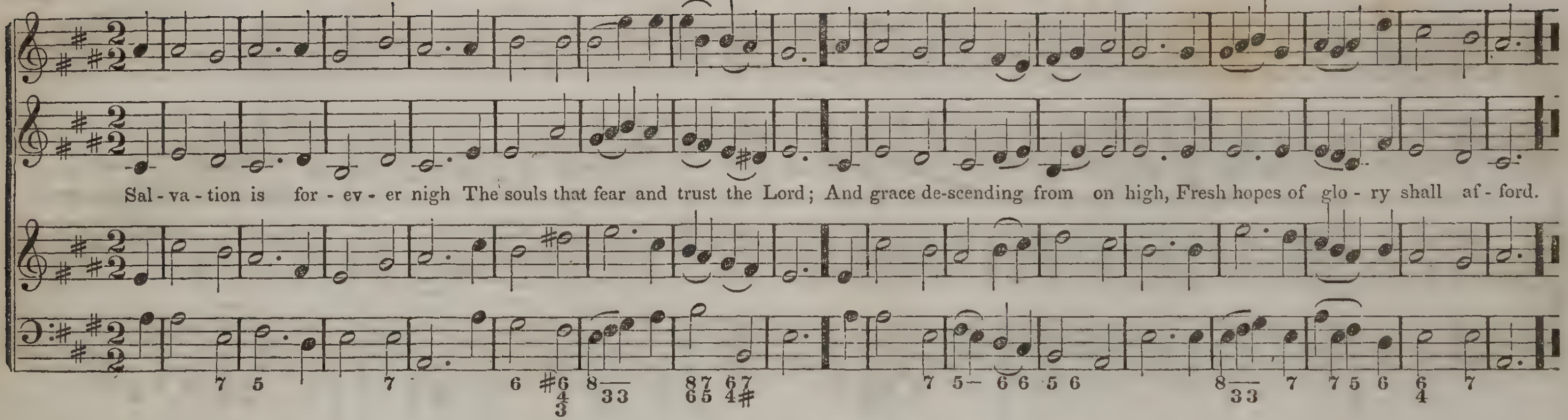
BEDFORD STREET. L. M.

English Theme.


Affettuoso.
Come, gra-cious Lord, descend and dwell, By faith and love in eve-ry heart; That we may know, and taste, and feel The joys thy pre-sence can im-part.

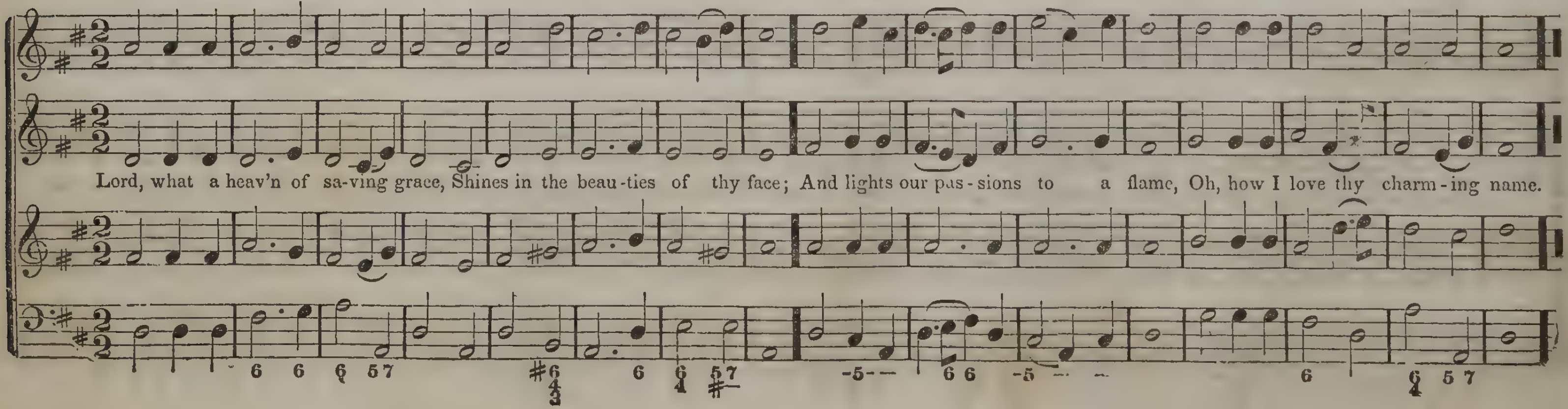
SAUGUS. L. M.

Costello.


Sal - va - tion is for - ev - er nigh The souls that fear and trust the Lord; And grace de-scending from on high, Fresh hopes of glo - ry shall af - ford.

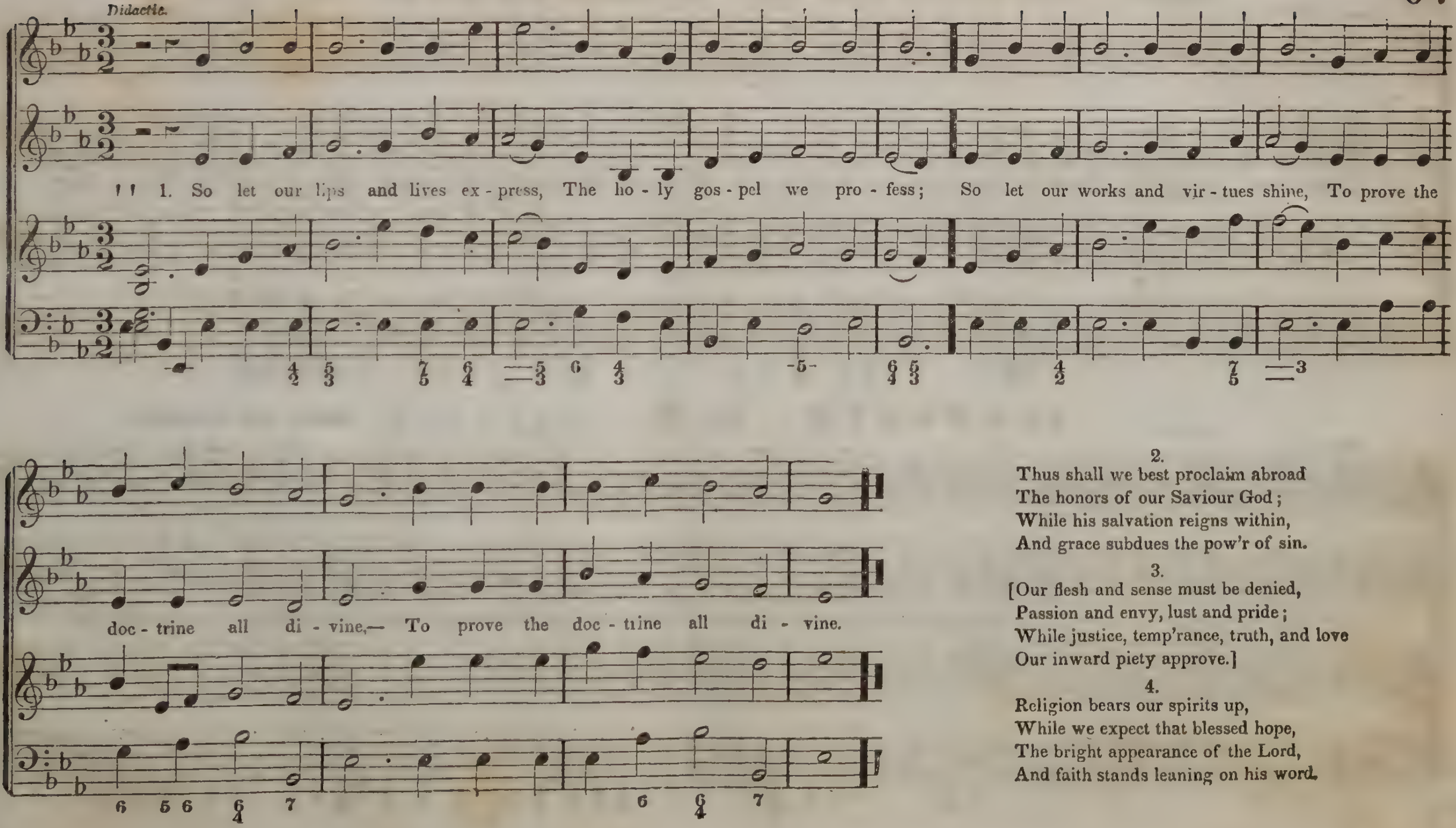
WATTS. L. M.

II.


Lord, what a heav'n of sa-ving grace, Shines in the beau-ties of thy face; And lights our pas-sions to a flame, Oh, how I love thy charm-ing name.

DRAYTON. L. M.

H.


Didactic.
1. So let our lips and lives ex - press, The ho - ly gos - pel we pro - fess; So let our works and vir - tues shine, To prove the
doc - trine all di - vine,— To prove the doc - trine all di - vine.

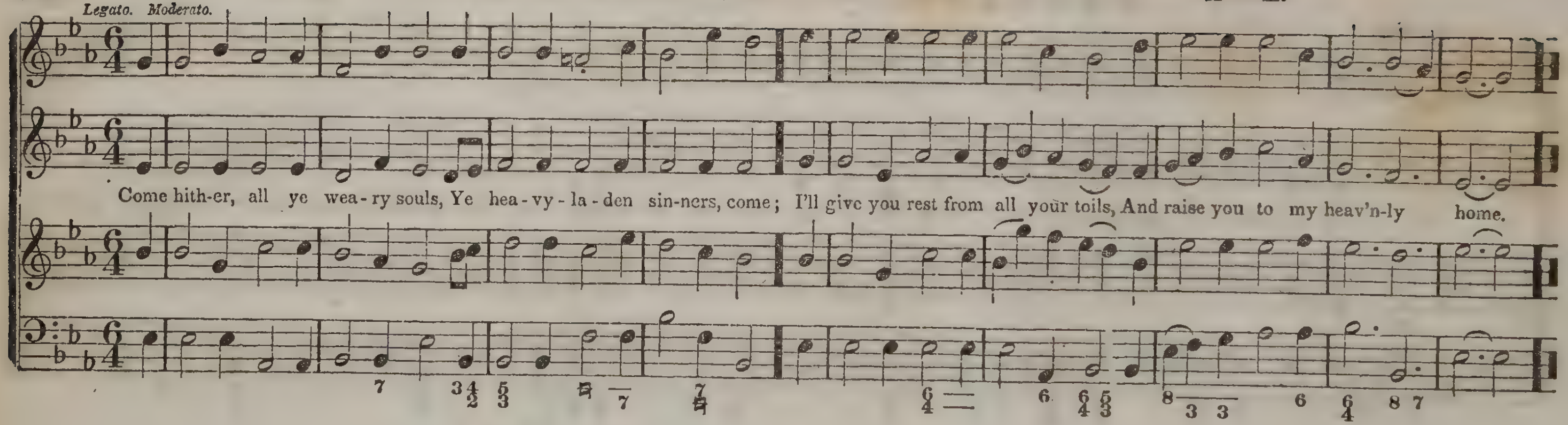
2.
Thus shall we best proclaim abroad
The honors of our Saviour God;
While his salvation reigns within,
And grace subdues the pow'r of sin.

3.
[Our flesh and sense must be denied,
Passion and envy, lust and pride;
While justice, temp'rance, truth, and love
Our inward piety approve.]

4.
Religion bears our spirits up,
While we expect that blessed hope,
The bright appearance of the Lord,
And faith stands leaning on his word.

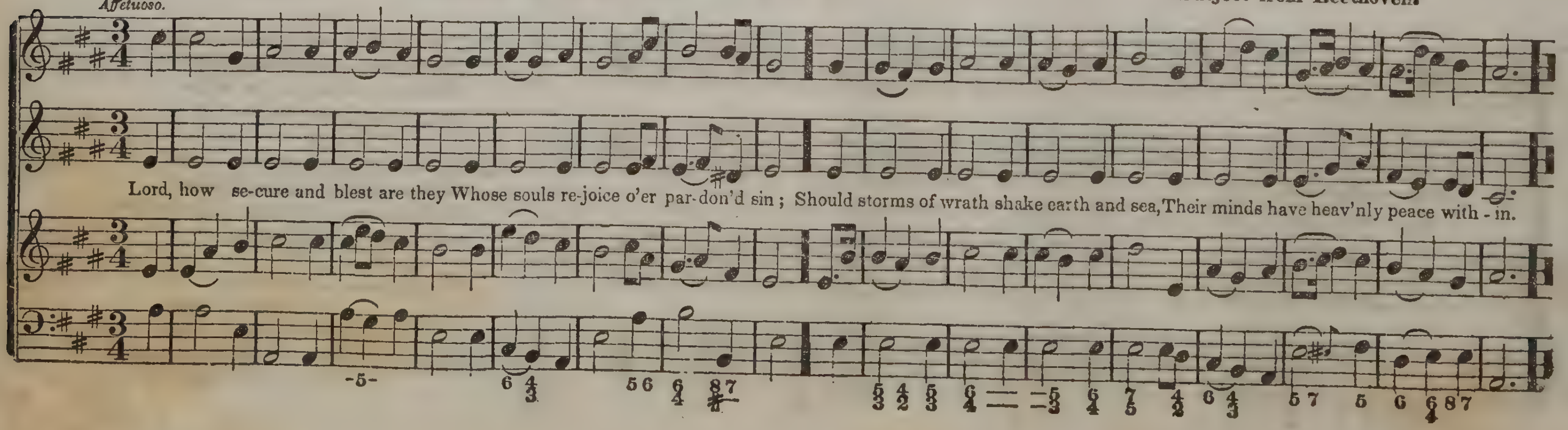
DEERFIELD. L. M.

K—lff.


Legato. Moderato.
Come hith-er, all ye wea-ry souls, Ye hea-vy-la-den sin-ners, come; I'll give you rest from all your toils, And raise you to my heav'n-ly home.

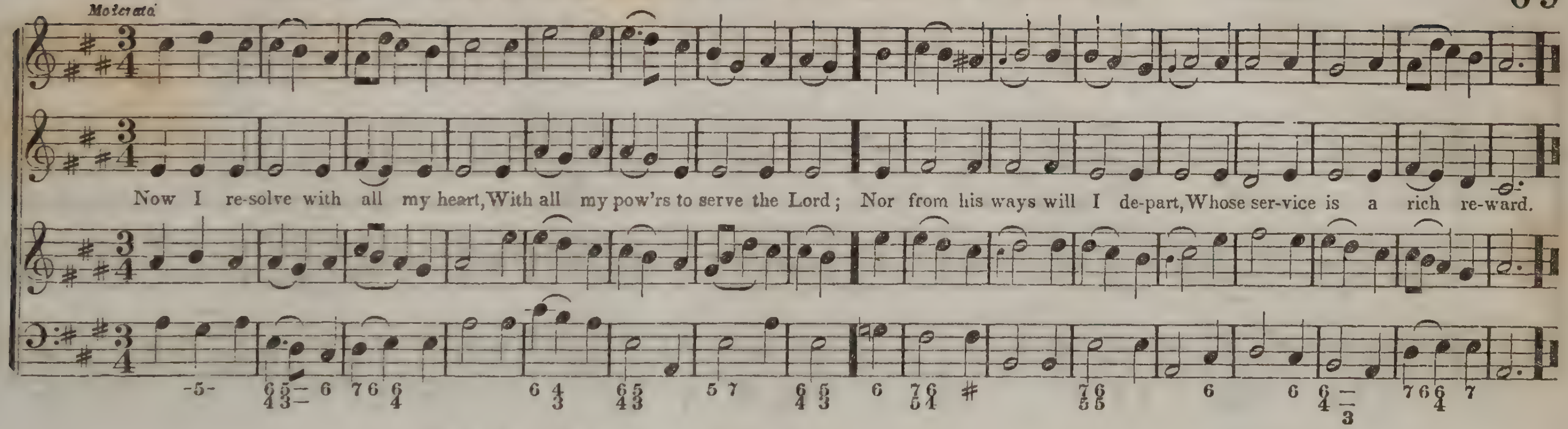
ACKWORTH. L. M.

Subject from Beethoven.


Affetuoso.
Lord, how se-cure and blest are they Whose souls re-joice o'er par-don'd sin; Should storms of wrath shake earth and sea, Their minds have heav'nly peace with-in.

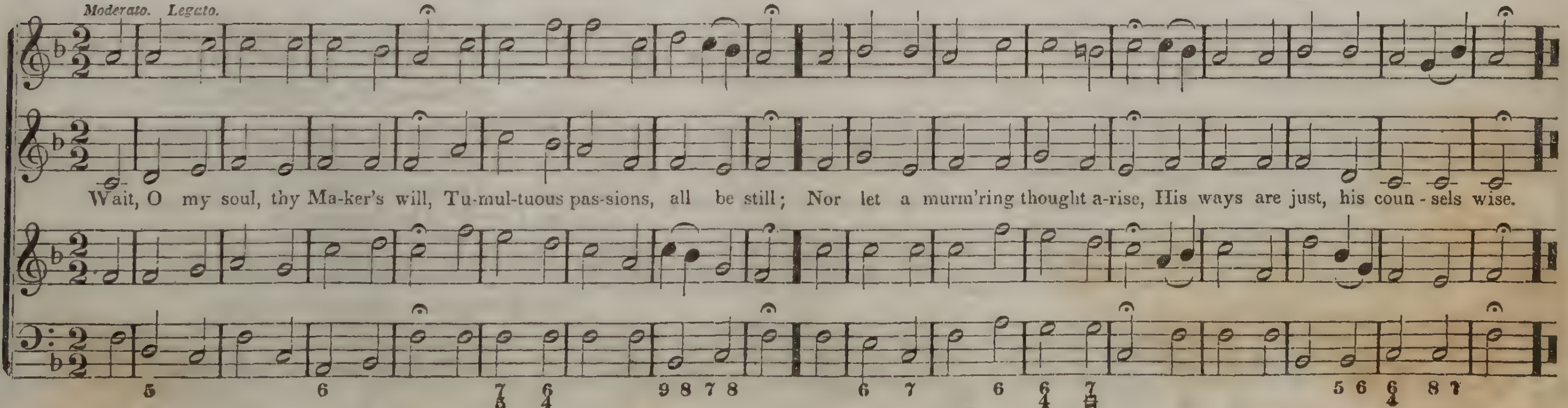
ALEXANDRIA L. M

German.


Moderato
Now I re-solve with all my heart, With all my pow'rs to serve the Lord; Nor from his ways will I de-part, Whose ser-vice is a rich re-ward.

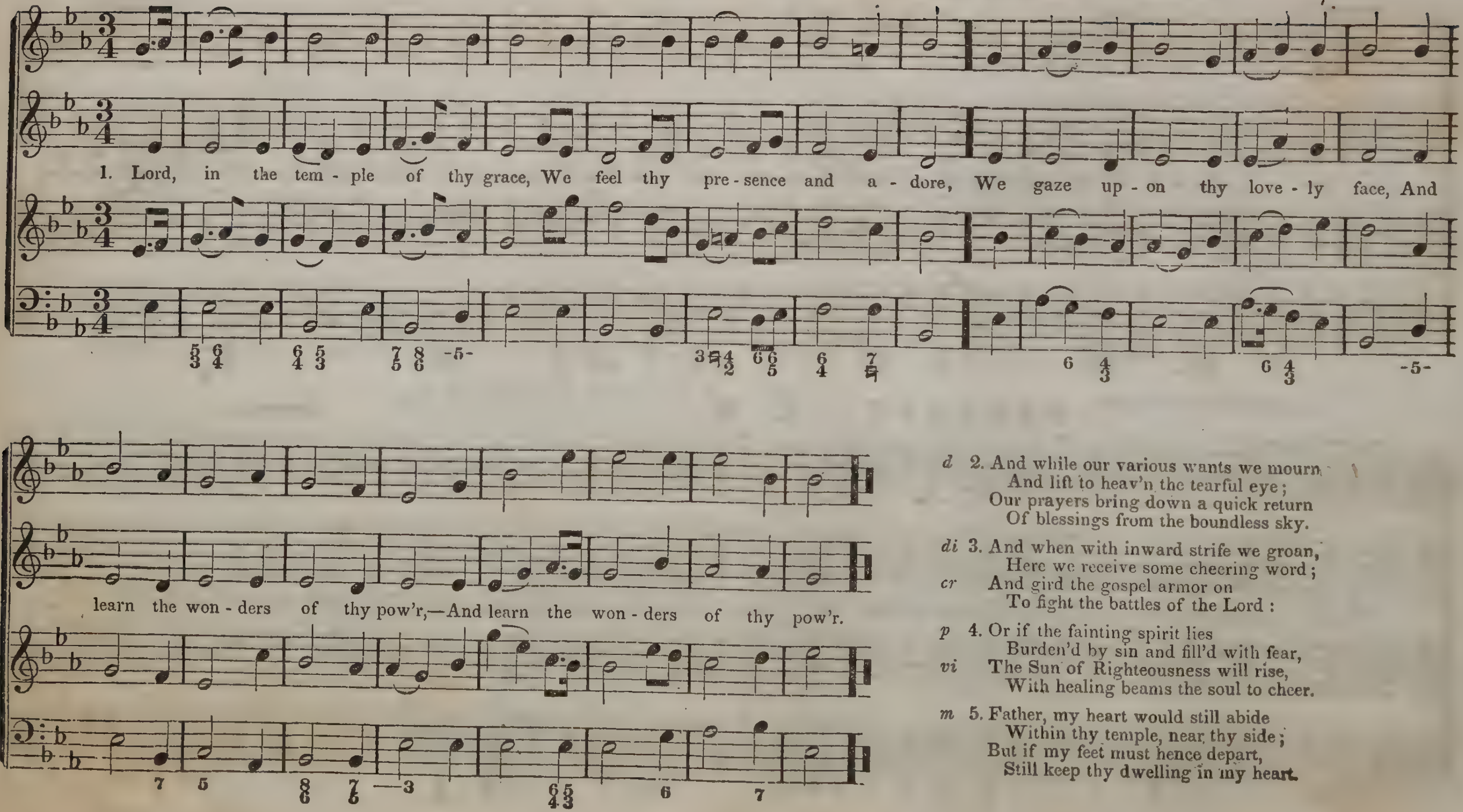
BELFAST. L. M.

Parochial.


Moderato. Legato.
Wait, O my soul, thy Ma-ker's will, Tu-mul-tuous pas-sions, all be still; Nor let a murm'ring thought a-rise, His ways are just, his coun - sels wise.

ENGEDI. L. M.

Hadaway.


1. Lord, in the tem - ple of thy grace, We feel thy pre - sence and a - dore, We gaze up - on thy love - ly face, And
learn the won - ders of thy pow'r,—And learn the won - ders of thy pow'r.

d 2. And while our various wants we mourn
And lift to heav'n the tearful eye;
Our prayers bring down a quick return
Of blessings from the boundless sky.

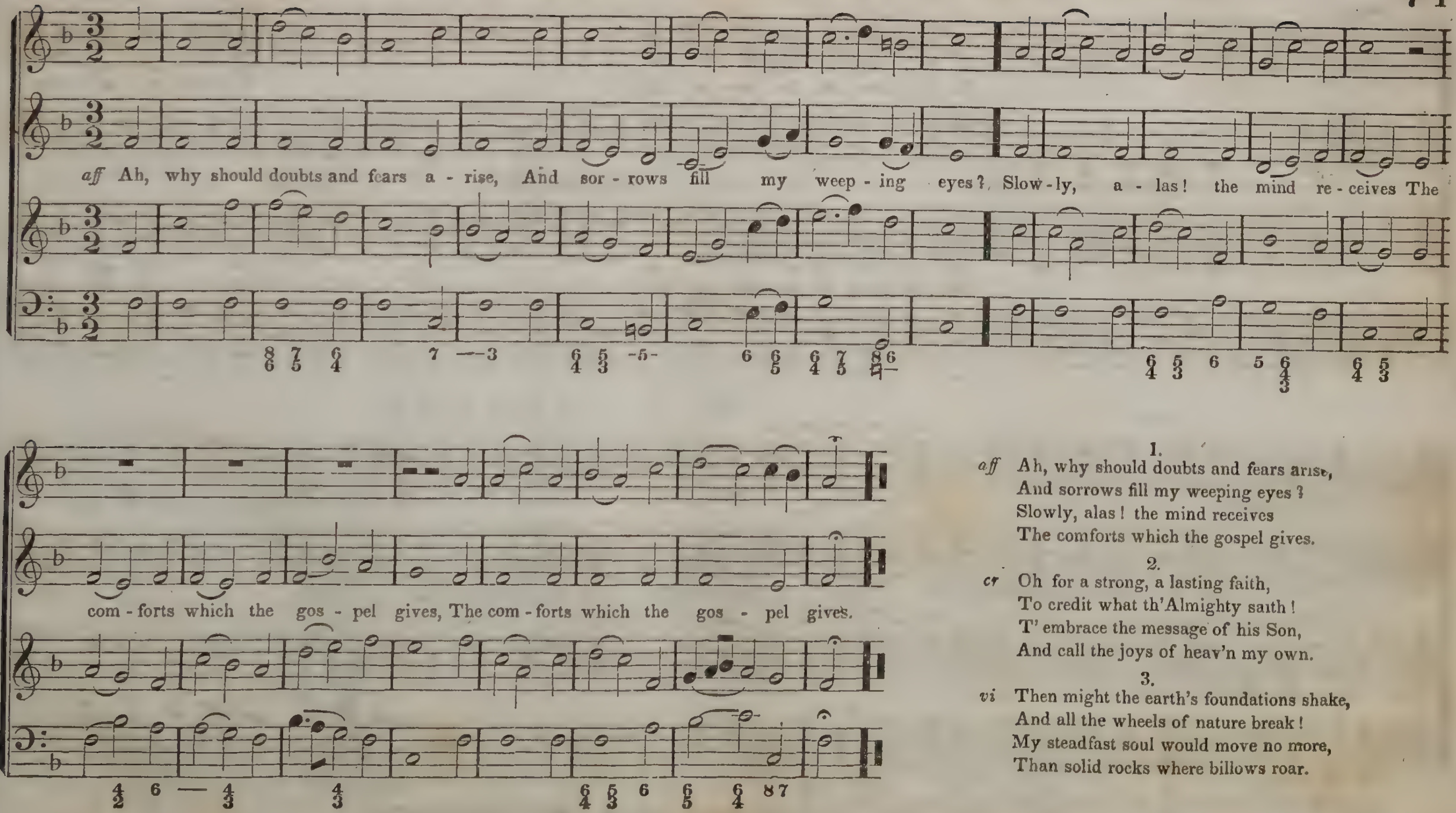
di 3. And when with inward strife we groan,
Here we receive some cheering word;
cr And gird the gospel armor on
To fight the battles of the Lord:

p 4. Or if the fainting spirit lies
Burden'd by sin and fill'd with fear,
vi The Sun of Righteousness will rise,
With healing beams the soul to cheer.

m 5. Father, my heart would still abide
Within thy temple, near thy side;
But if my feet must hence depart,
Still keep thy dwelling in my heart.

EAST HAMPTON. L. M.

Hadaway.


aff
Ah, why should doubts and fears a - rise, And sor - rows fill my weep - ing eyes? Slow - ly, a - las! the mind re - ceives The
com - forts which the gos - pel gives, The com - forts which the gos - pel gives.

1.

aff Ah, why should doubts and fears arise,
And sorrows fill my weeping eyes?
Slowly, alas! the mind receives
The comforts which the gospel gives.

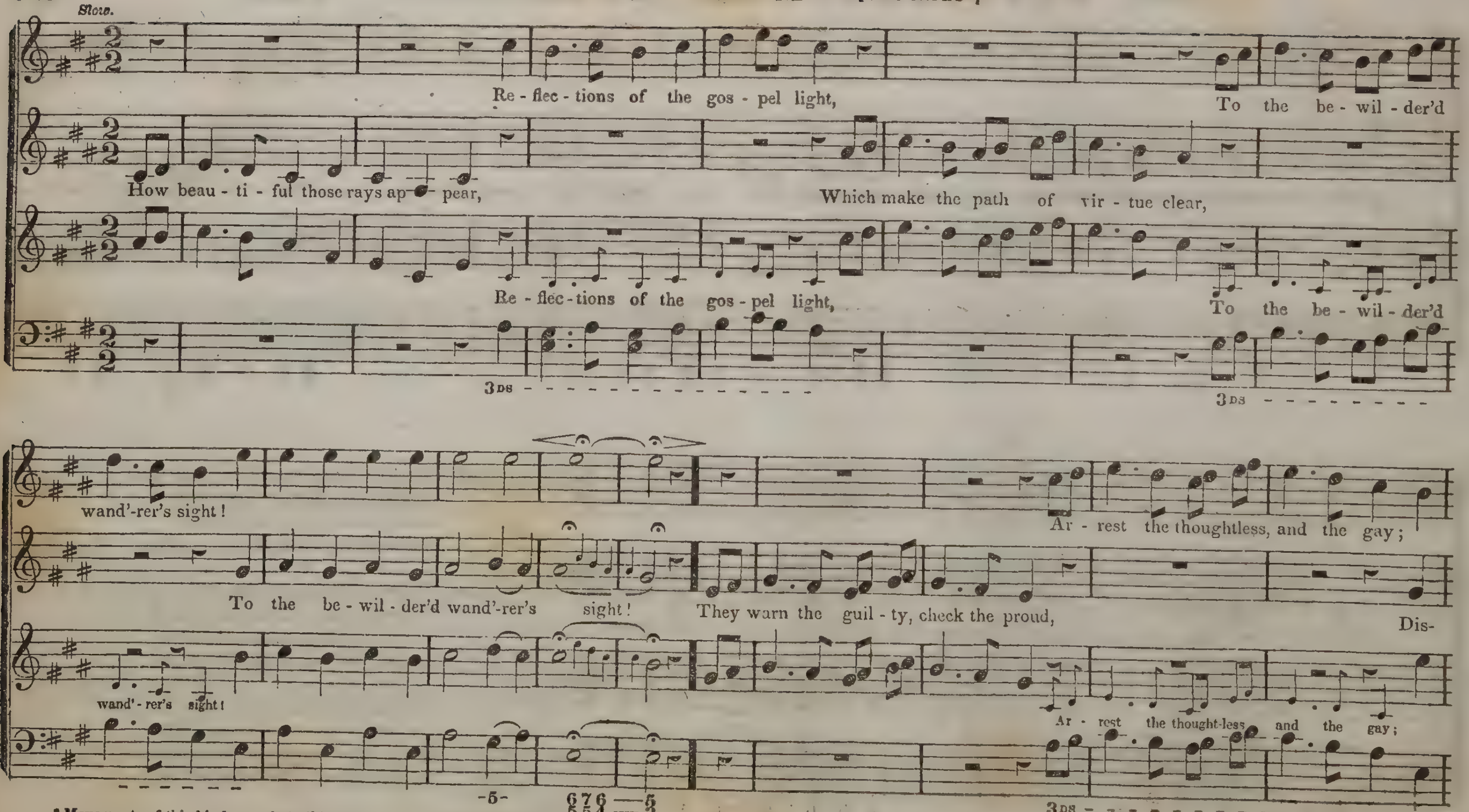
2.

cr Oh for a strong, a lasting faith,
To credit what th'Almighty saith!
T' embrace the message of his Son,
And call the joys of heav'n my own.

3.

vi Then might the earth's foundations shake,
And all the wheels of nature break!
My steadfast soul would move no more,
Than solid rocks where billows roar.

FAIRHAVEN. L. M. [Double.]*


Slow.
Re - flec - tions of the gos - pel light,
To the be - wil - der'd
How beau - ti - ful those rays ap - pear,
Which make the path of vir - tue clear,
Re - flec - tions of the gos - pel light,
To the be - wil - der'd
3ds
3ds
wand'-rer's sight!
Ar - rest the thoughtless, and the gay;
To the be - wil - der'd wand'-rer's sight!
They warn the guil - ty, check the proud,
Dis-
wand'-rer's sight!
Ar - rest the thought-less and the gay;
-5-
6 7 6 — 5
5 5 4 — 3
3ds

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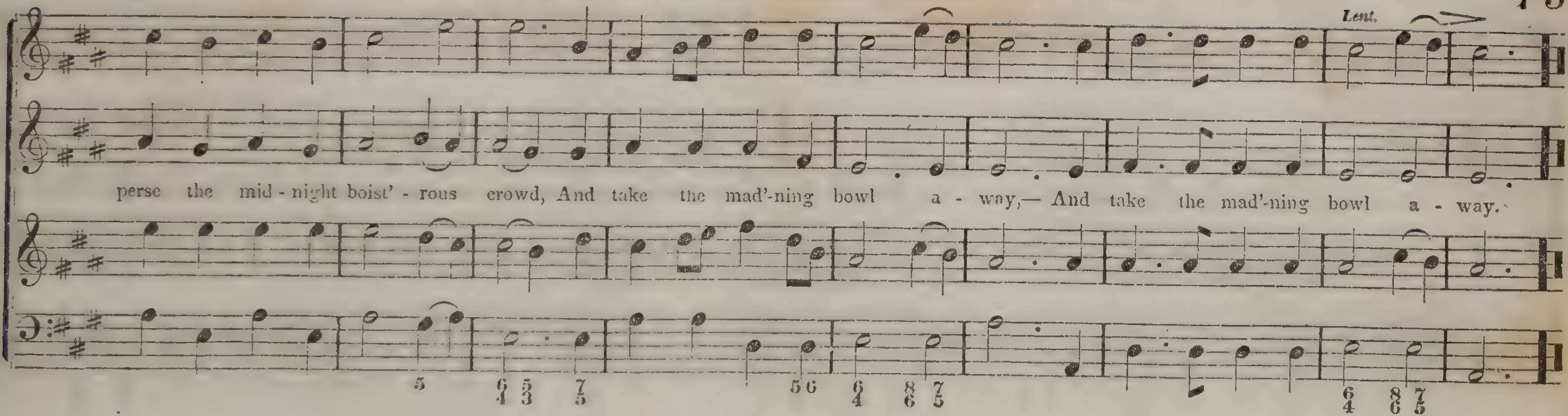
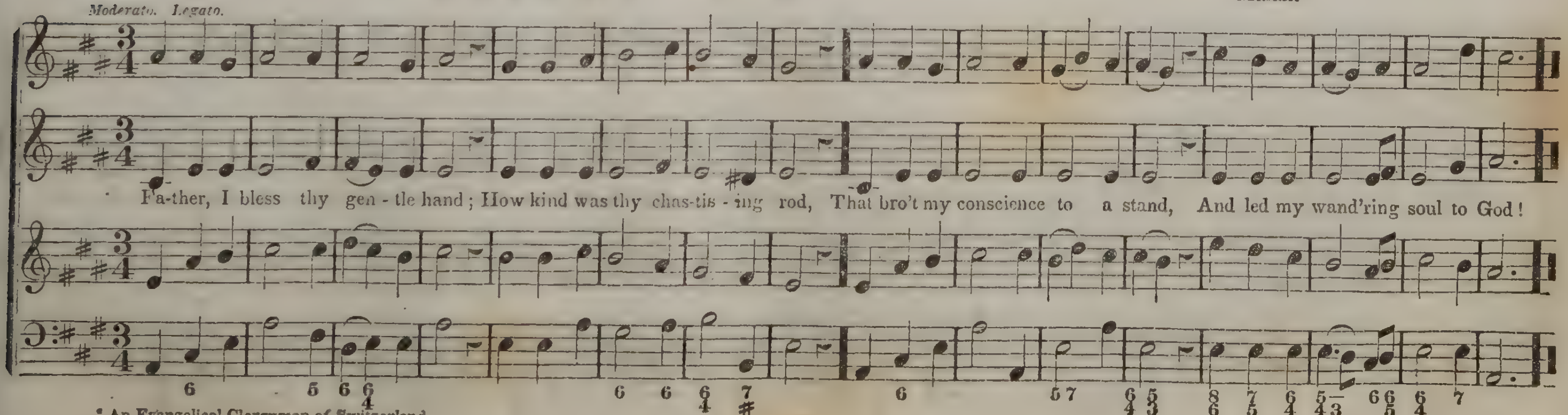
* Movements of this kind are admissible, only where the current of thought is of a rapid and joyous character.—*See Psalms* 19, 23, 45, 65, and 126.

FAIRHAVEN [CONTINUED.]


Lent.
perse the mid-night boist'-rous crowd, And take the mad'-ning bowl a-way,— And take the mad'-ning bowl a-way.
5 6 5 7
4 3 5
5 6 6 8 7
4 6 5
6 8 7
4 6 5

SHARON. L. M.

Malan.*


Moderato. Legato.
Fa-ther, I bless thy gen-tle hand; How kind was thy chas-tis-ing rod, That bro't my conscience to a stand, And led my wand'ring soul to God!
6 5 6 6
4
6 6 6 7
4 ♯
6 5 7 6 5
4 3
8 7 6 5 6 6 6 7
6 5 4 4 3 5 4

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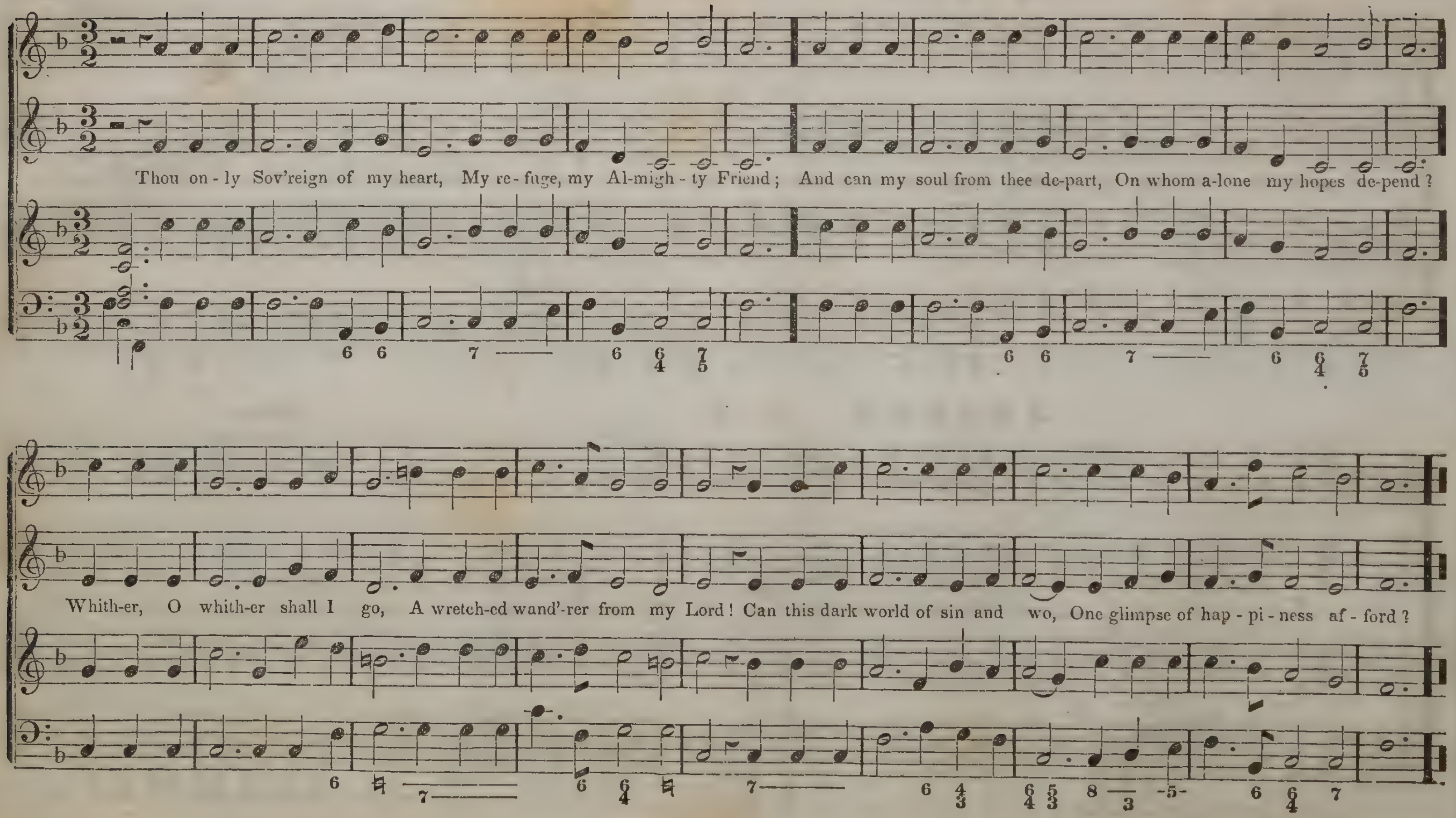
* An Evangelical Clergyman of Switzerland.

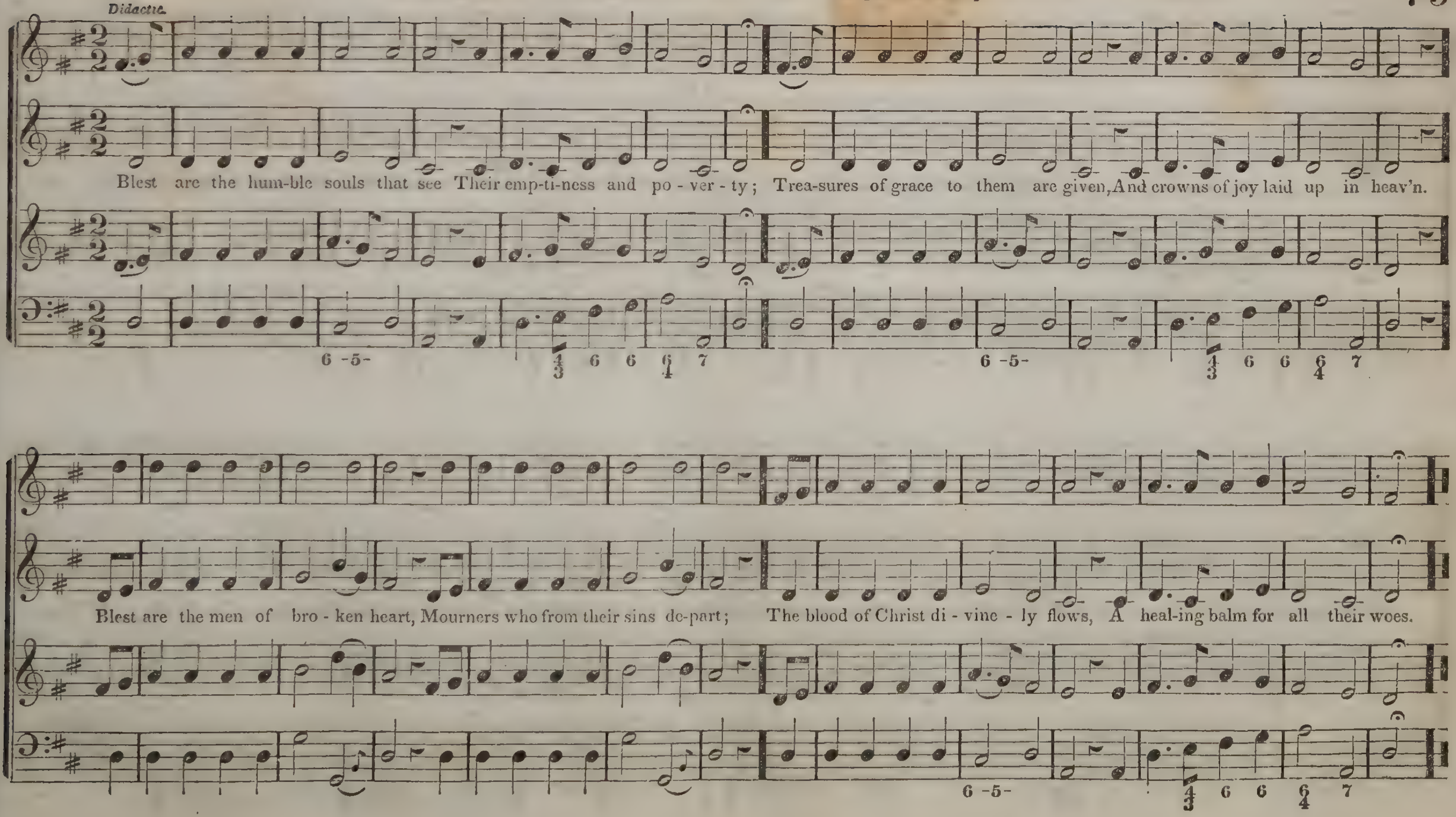
EUXINE. L. M. [Double.]

K—Ir.


Thou on - ly Sov'reign of my heart, My re - fuge, my Al-migh - ty Friend; And can my soul from thee de-part, On whom a-lone my hopes de-pend?
6 6 7 6 6 4 7 5 6 6 7 6 6 4 7 5
Whith-er, O whith-er shall I go, A wretch-ed wand'-rer from my Lord! Can this dark world of sin and wo, One glimpse of hap - pi - ness af - ford?
6 ♮ 7 6 6 4 ♮ 7 6 4 3 6 4 5 3 8 3 -5- 6 6 4 7

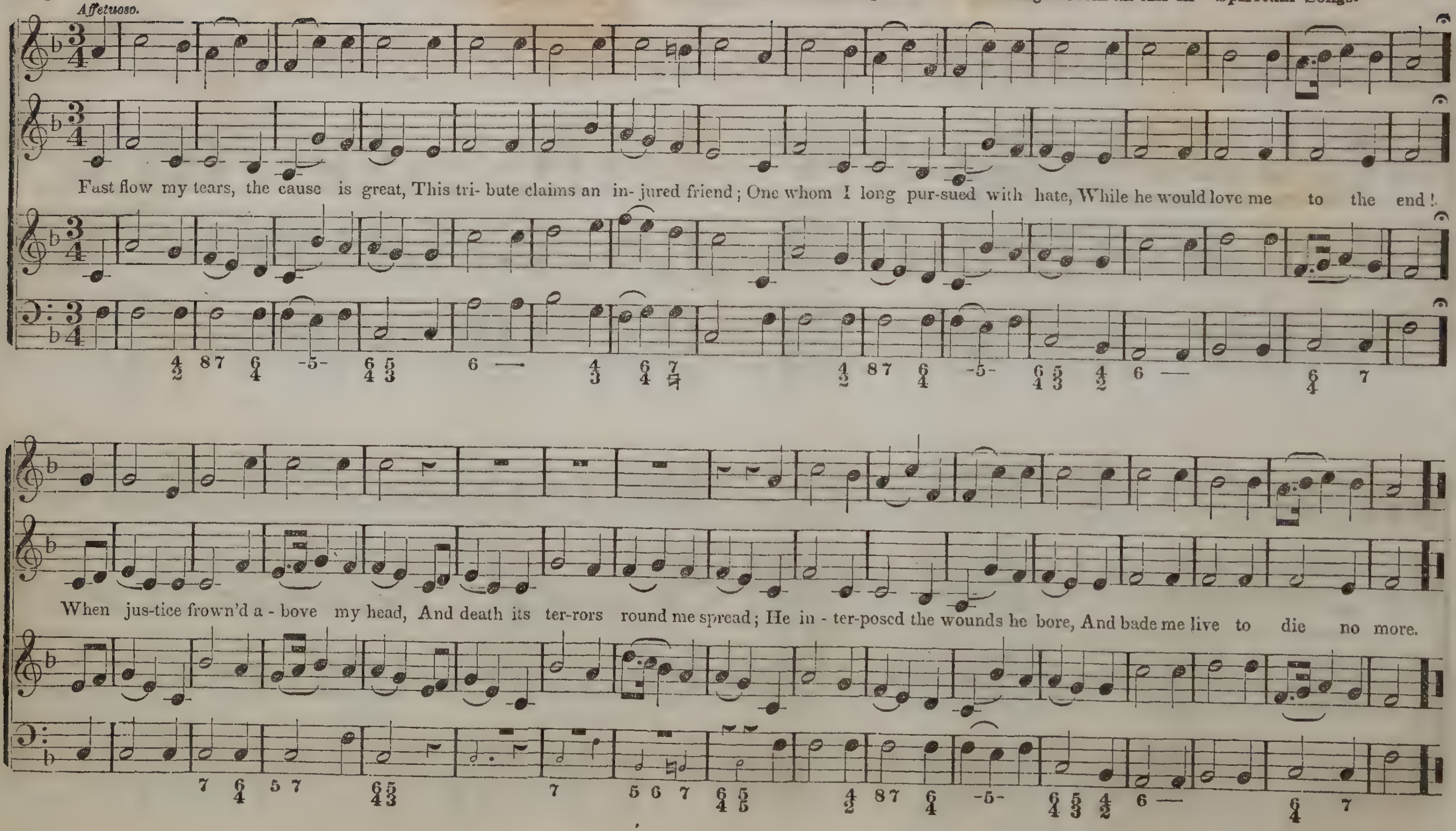
BEATITUDE. L. M. [Double.]

H.


Didactic.
Blest are the hum-ble souls that see Their emp-ti-ness and po - ver - ty; Trea-sures of grace to them are given, And crowns of joy laid up in heav'n.
6 -5- 4/3 6 6 6/4 7 6 -5- 4/3 6 6 6/4 7
Blest are the men of bro - ken heart, Mourners who from their sins de-part; The blood of Christ di - vine - ly flows, A heal-ing balm for all their woes.
6 -5- 4/3 6 6 6/4 7

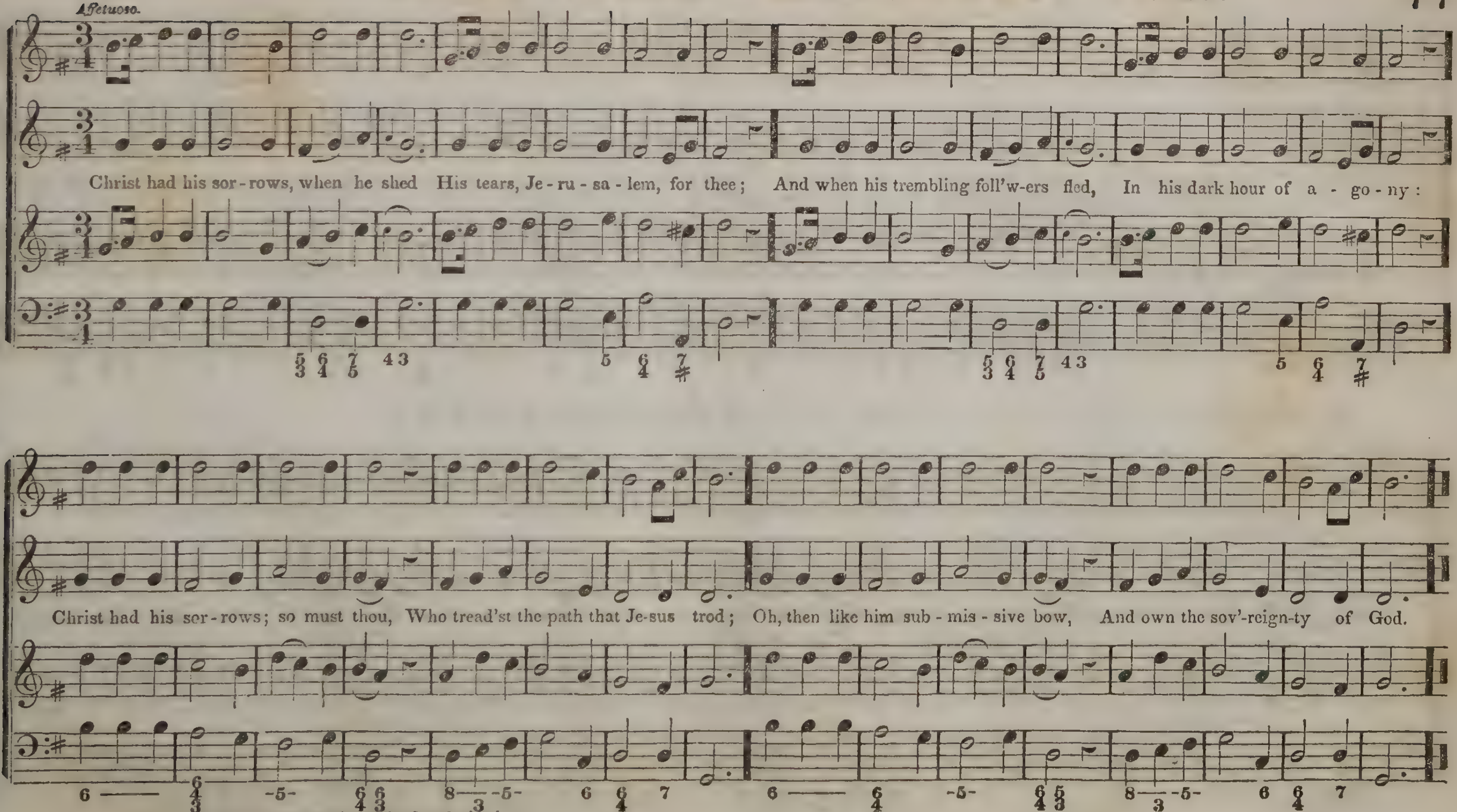
BOCHIM. L. M. [Double.]

Arranged from an Air in "Spiritual Songs."


Affetuoso.
Fast flow my tears, the cause is great, This tri- bute claims an in- jured friend; One whom I long pur-sued with hate, While he would love me to the end!
4 2 8 7 6 4 -5- 6 4 5 3 6 — 4 3 6 4 7 7 4 2 8 7 6 4 -5- 6 4 5 3 4 2 6 — 6 4 7
When jus-tice frown'd a - bove my head, And death its ter-rors round me spread; He in - ter-posed the wounds he bore, And bade me live to die no more.
7 6 4 5 7 6 4 5 3 7 5 6 7 6 4 5 5 4 2 8 7 6 4 -5- 6 4 5 3 4 2 6 — 6 4 7

OLIVET. L. M. [Double.*]

S. B. Marsh.


Affetuoso.
Christ had his sor-rows, when he shed His tears, Je-ru-sa-lem, for thee; And when his trembling foll'w-ers fled, In his dark hour of a-go-ny:
Christ had his sor-rows; so must thou, Who tread'st the path that Je-sus trod; Oh, then like him sub-mis-sive bow, And own the sov'-reign-ty of God.

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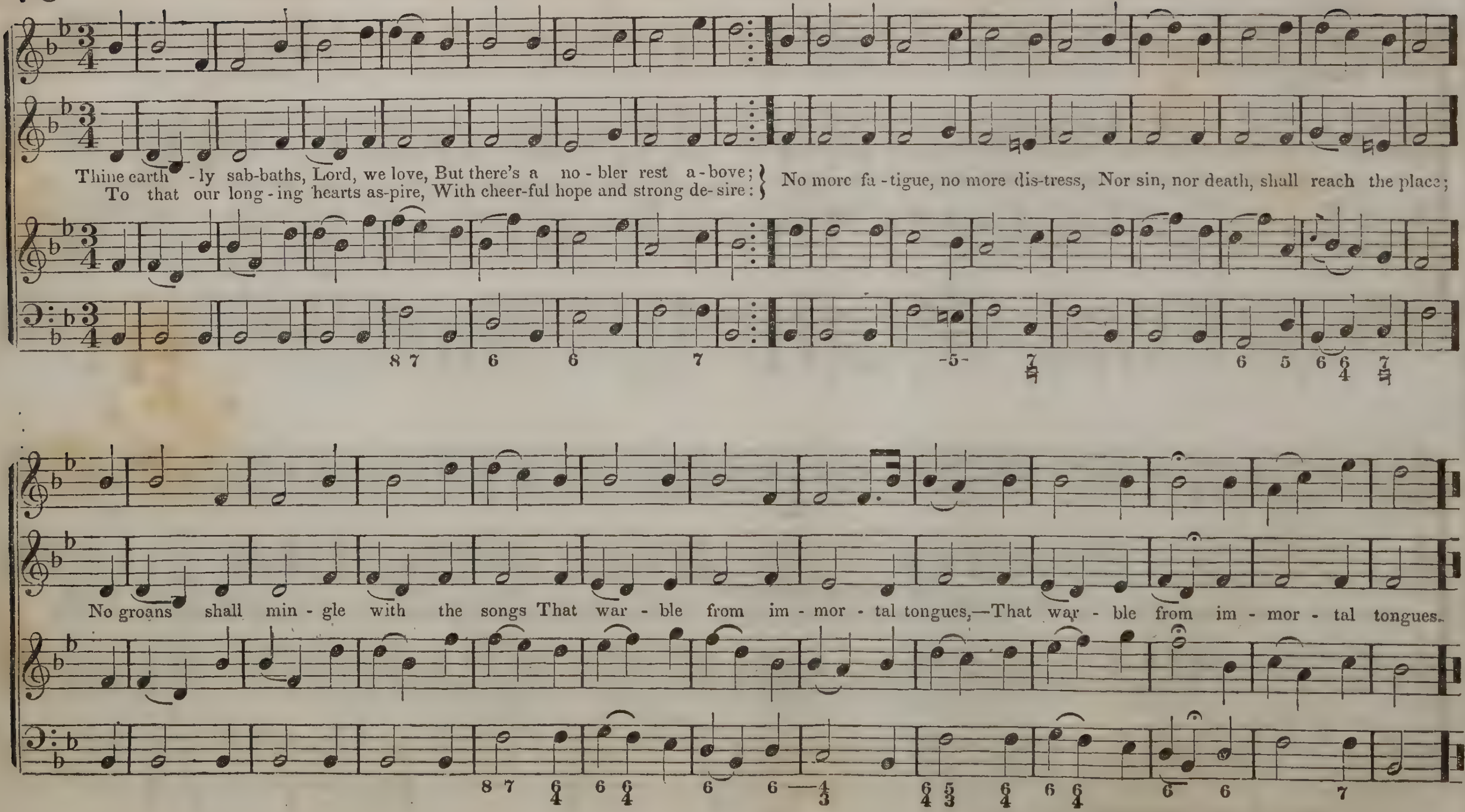
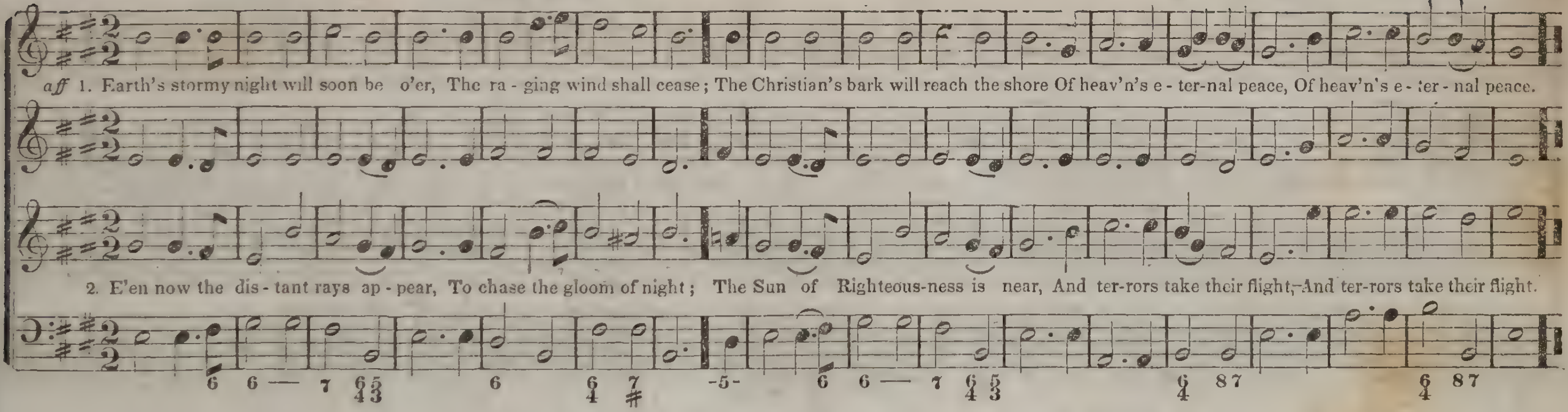
* Or L. M. Six Lines, commencing at the first double bar.

ITALY. L. M. [Double.]

Sacchini.

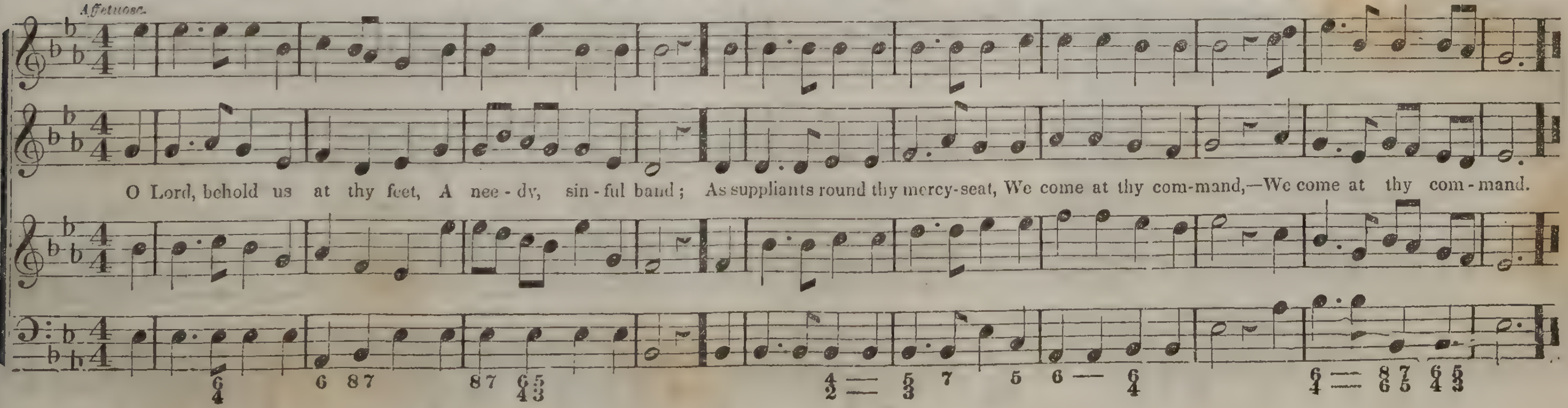

Thine earth - ly sab-baths, Lord, we love, But there's a no - bler rest a - bove;
To that our long - ing hearts as-pire, With cheer-ful hope and strong de- sire:
No more fa - tigue, no more dis-tress, Nor sin, nor death, shall reach the place;
No groans shall min - gle with the songs That war - ble from im - mor - tal tongues,—That war - ble from im - mor - tal tongues.

HAVEN C. M.


aff
1. Earth's stormy night will soon be o'er, The ra - ging wind shall cease; The Christian's bark will reach the shore Of heav'n's e - ter-nal peace, Of heav'n's e - ter - nal peace.
2. E'en now the dis - tant rays ap - pear, To chase the gloom of night; The Sun of Righteous-ness is near, And ter-rors take their flight, And ter-rors take their flight.
6 6 — 7 6 5 4 3 6 6 4 7 ♯ -5- 6 6 — 7 6 5 4 3 6 4 8 7 6 4 8 7

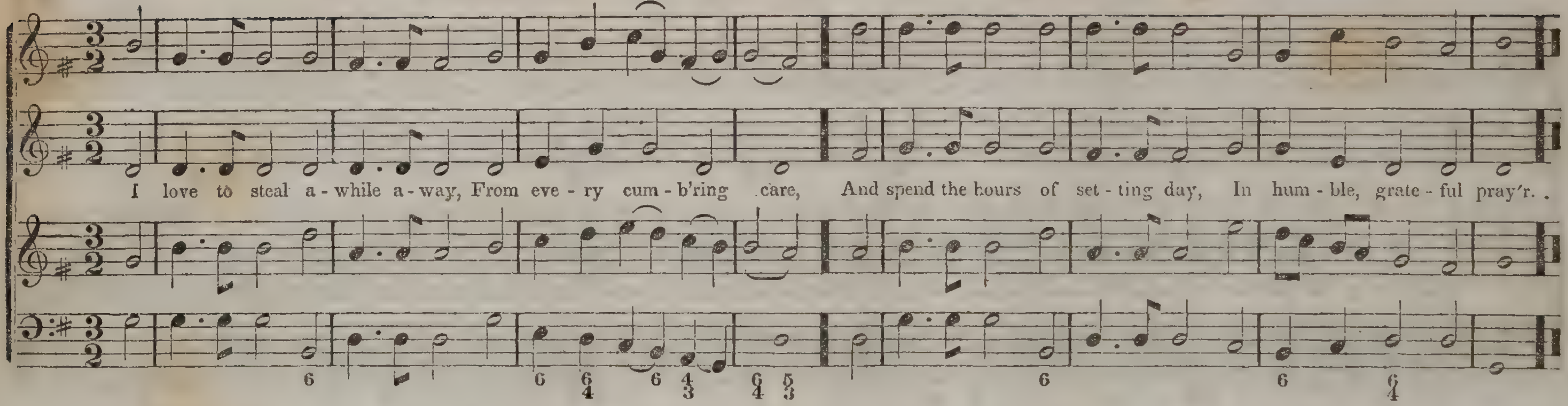
INTERCESSION. C. M.

Air from Mother's Magazine.


Affetuoso.
O Lord, behold us at thy feet, A nee - dy, sin - ful band; As suppliants round thy mercy-seat, We come at thy com-mand,—We come at thy com - mand.
6 4 6 8 7 8 7 6 5 4 3 4 2 — 5 3 7 5 6 — 6 4 6 4 — 8 6 7 5 6 4 5 3

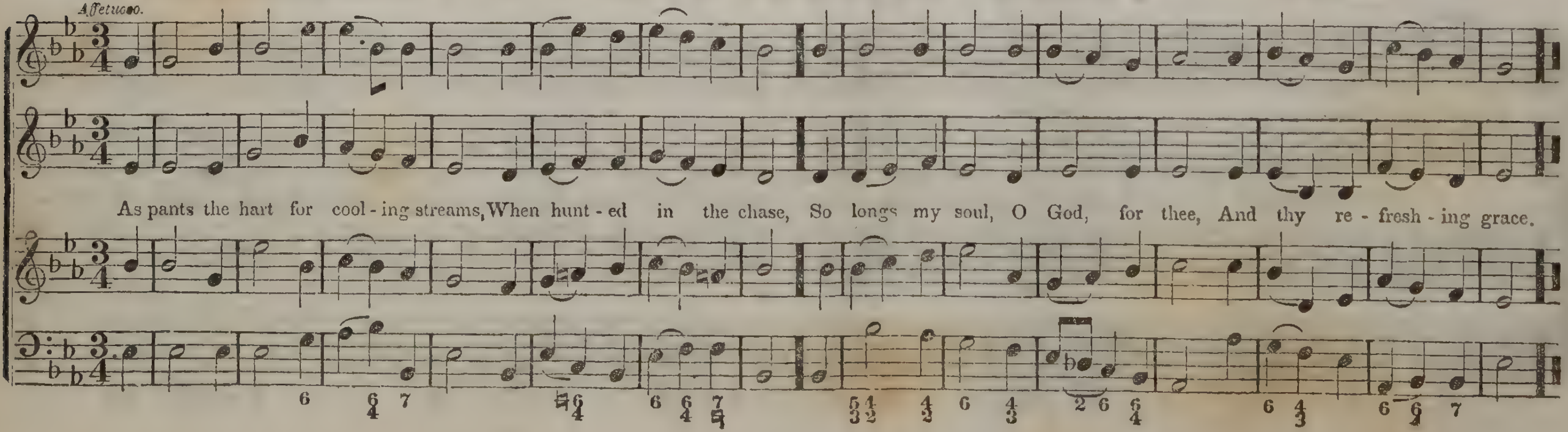
WOODSTOCK. C. M.

The late D. Dutton, Jun.


I love to steal a - while a - way, From eve - ry cum - b'ring care, And spend the hours of set - ting day, In hum - ble, grate - ful pray'r.

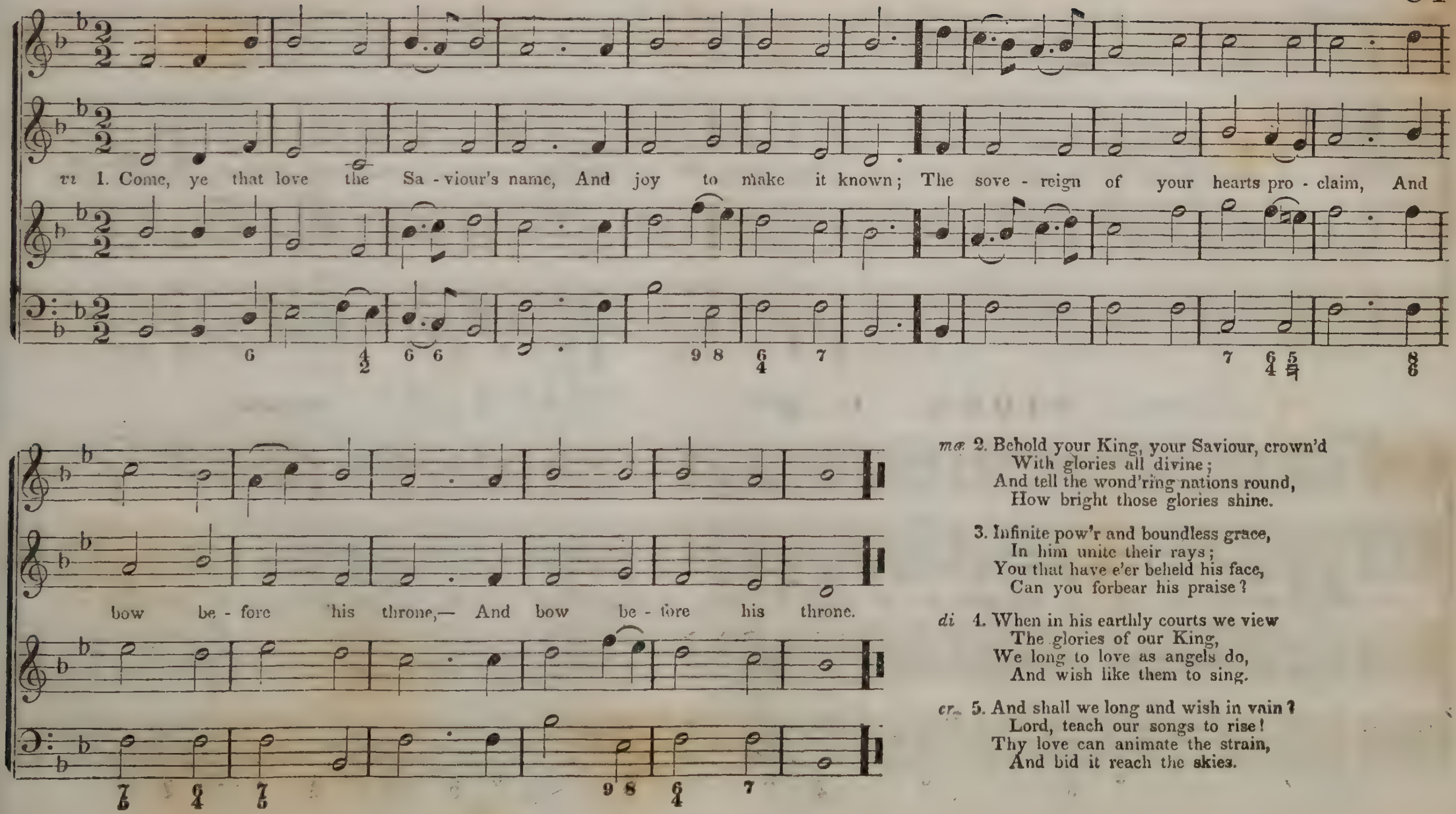
PSALM FORTY-SECOND. C. M.

S. Mather.


Affetuoso.
As pants the hart for cool - ing streams, When hunt - ed in the chase, So longs my soul, O God, for thee, And thy re - fresh - ing grace.

TEMAN. C. M

K——Mr.



rr 1. Come, ye that love the Sa - viour's name, And joy to make it known; The sove - reign of your hearts pro - claim, And
bow be - fore his throne,— And bow be - fore his throne.

ma 2. Behold your King, your Saviour, crown'd
With glories all divine;
And tell the wond'ring nations round,
How bright those glories shine.

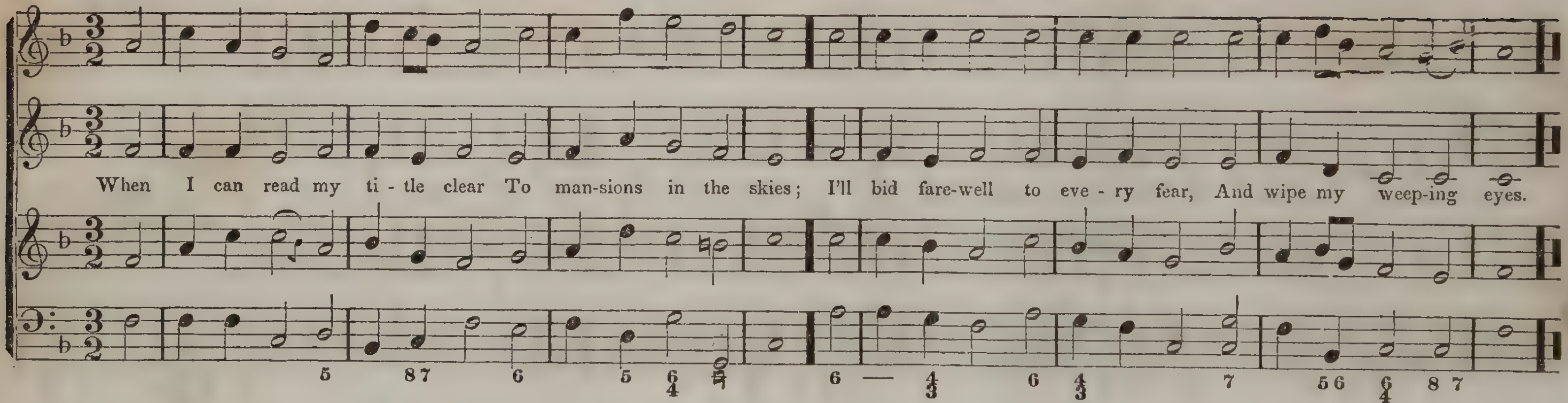
3. Infinite pow'r and boundless grace,
In him unite their rays;
You that have e'er beheld his face,
Can you forbear his praise?

di 4. When in his earthly courts we view
The glories of our King,
We long to love as angels do,
And wish like them to sing.

cr. 5. And shall we long and wish in vain?
Lord, teach our songs to rise!
Thy love can animate the strain,
And bid it reach the skies.

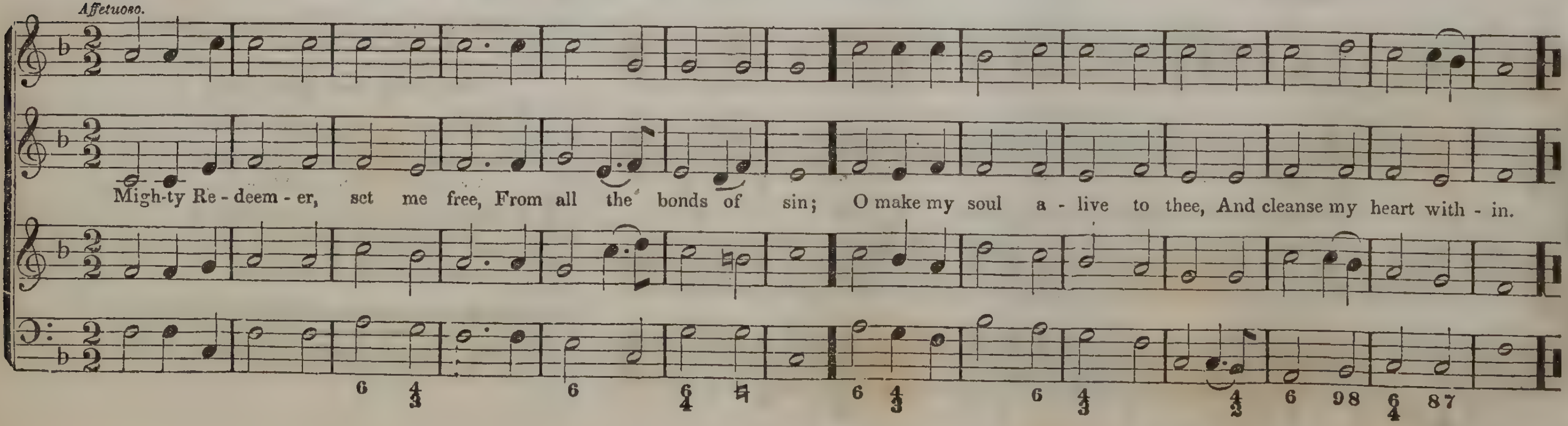
ADOPTION. C. M.

n.


When I can read my ti - tle clear To man-sions in the skies; I'll bid fare-well to eve - ry fear, And wipe my weep-ing eyes.

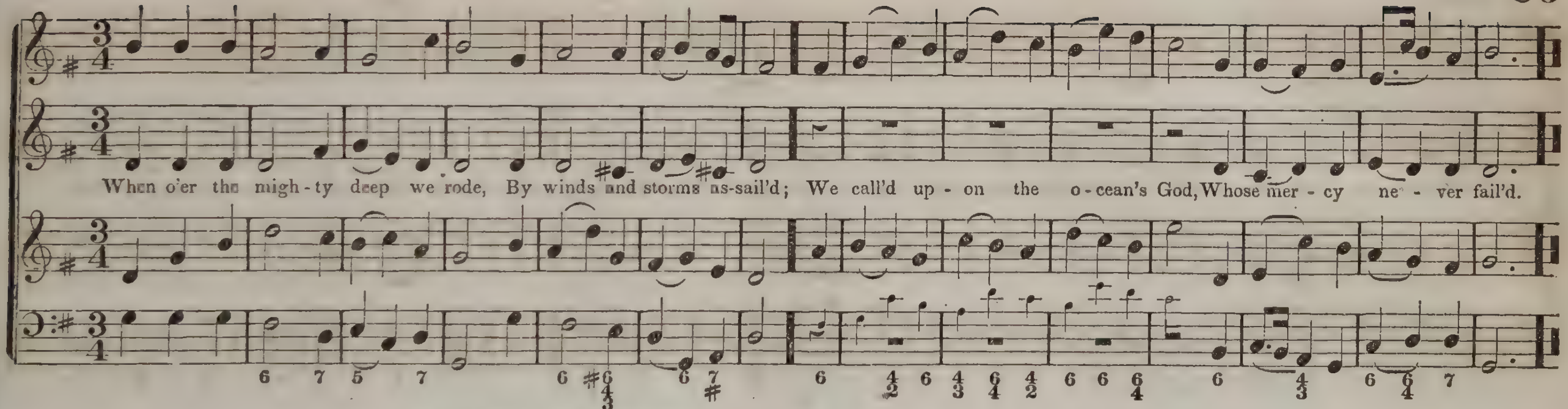
SIDON. C. M.

S. Mather.


Affetuoso.
Migh-ty Re - deem - er, set me free, From all the bonds of sin; O make my soul a - live to thee, And cleanse my heart with - in.

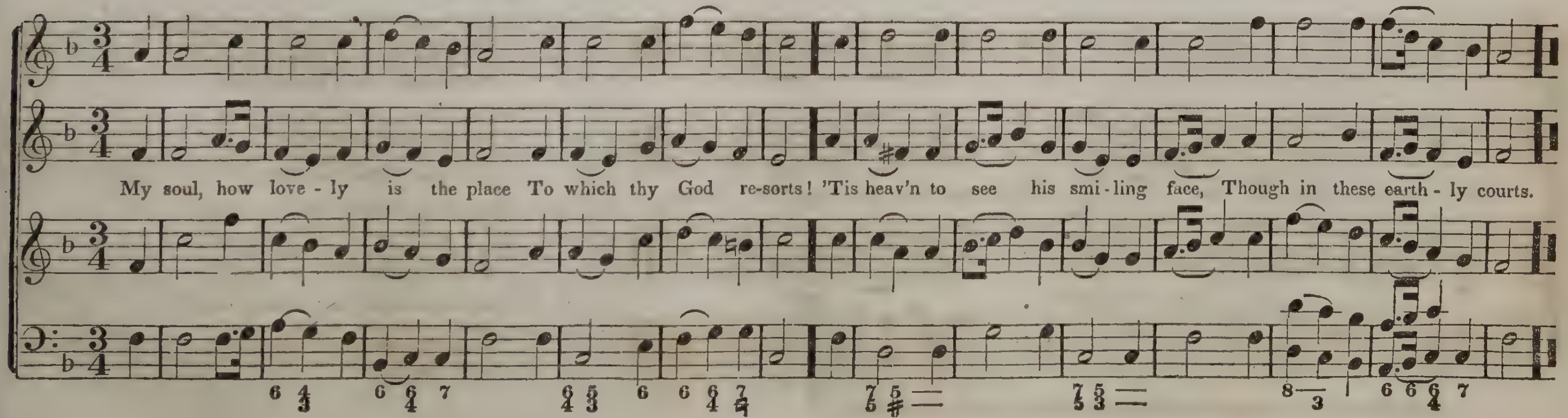
MARINERS. C. M.

Haweis.


When o'er the migh - ty deep we rode, By winds and storms as-sail'd; We call'd up - on the o - cean's God, Whose mer - cy ne - ver fail'd.

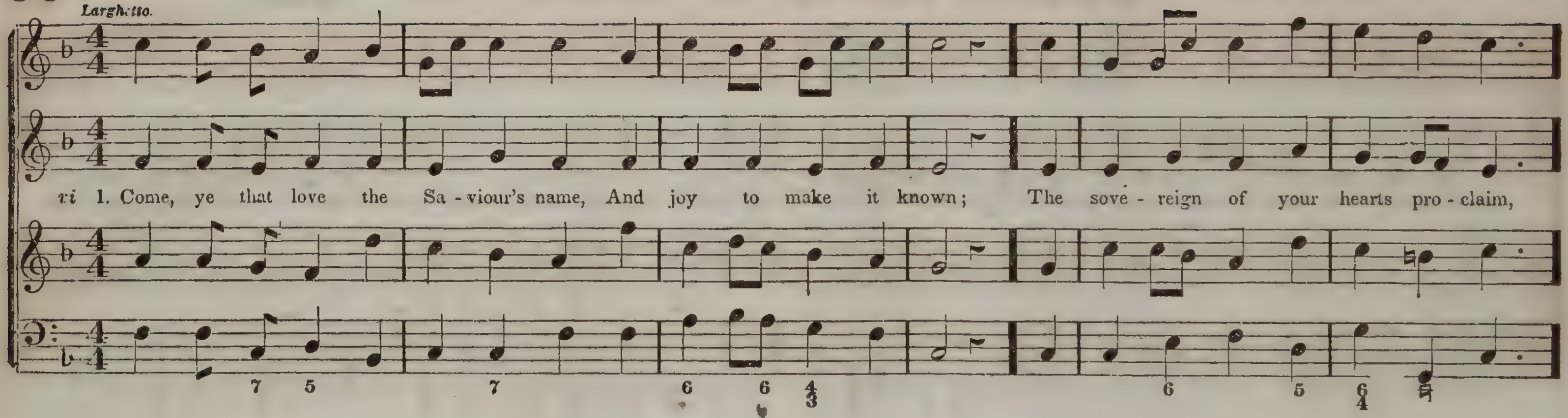
MARGATE. C. M.

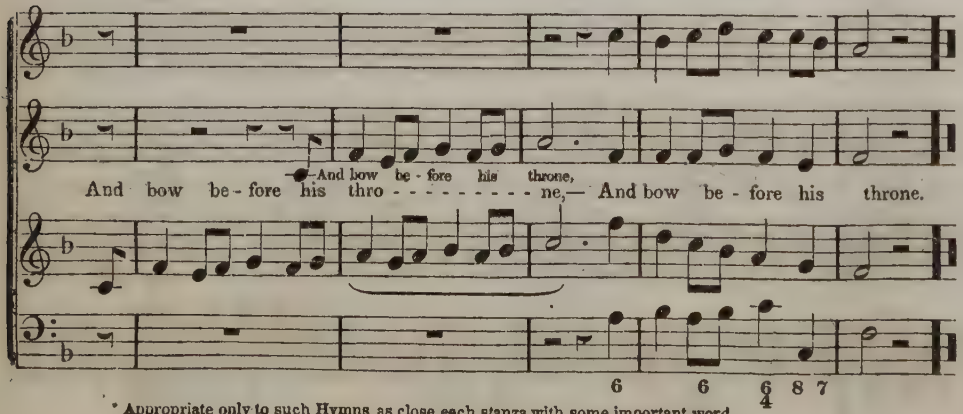
J. Howgate.


My soul, how love - ly is the place To which thy God re-sorts! 'Tis heav'n to see his smi - ling face, Though in these earth - ly courts.

MERIDEN. C. M.*

Th. Clarke.


Larghetto.
ri 1. Come, ye that love the Sa - viour's name, And joy to make it known; The sove - reign of your hearts pro - claim,
7 5 7 6 6 4 3 6 5 6 4


And bow be - fore his
And bow be - fore his thro - - - - - - - - - ne,— And bow be - fore his throne.
6 6 6 4 8 7

mæ 2. Behold your King, your Saviour, crown'd
With glories all divine;
And tell the wond'ring nations round,
How bright those glories shine.

3. Infinite pow'r and boundless grace,
In him unite their rays;
You that have e'er beheld his face,
Can you forbear his praise?

di 4. When in his earthly courts we view
The glories of our King,
We long to love as angels do,
And wish like them to sing.

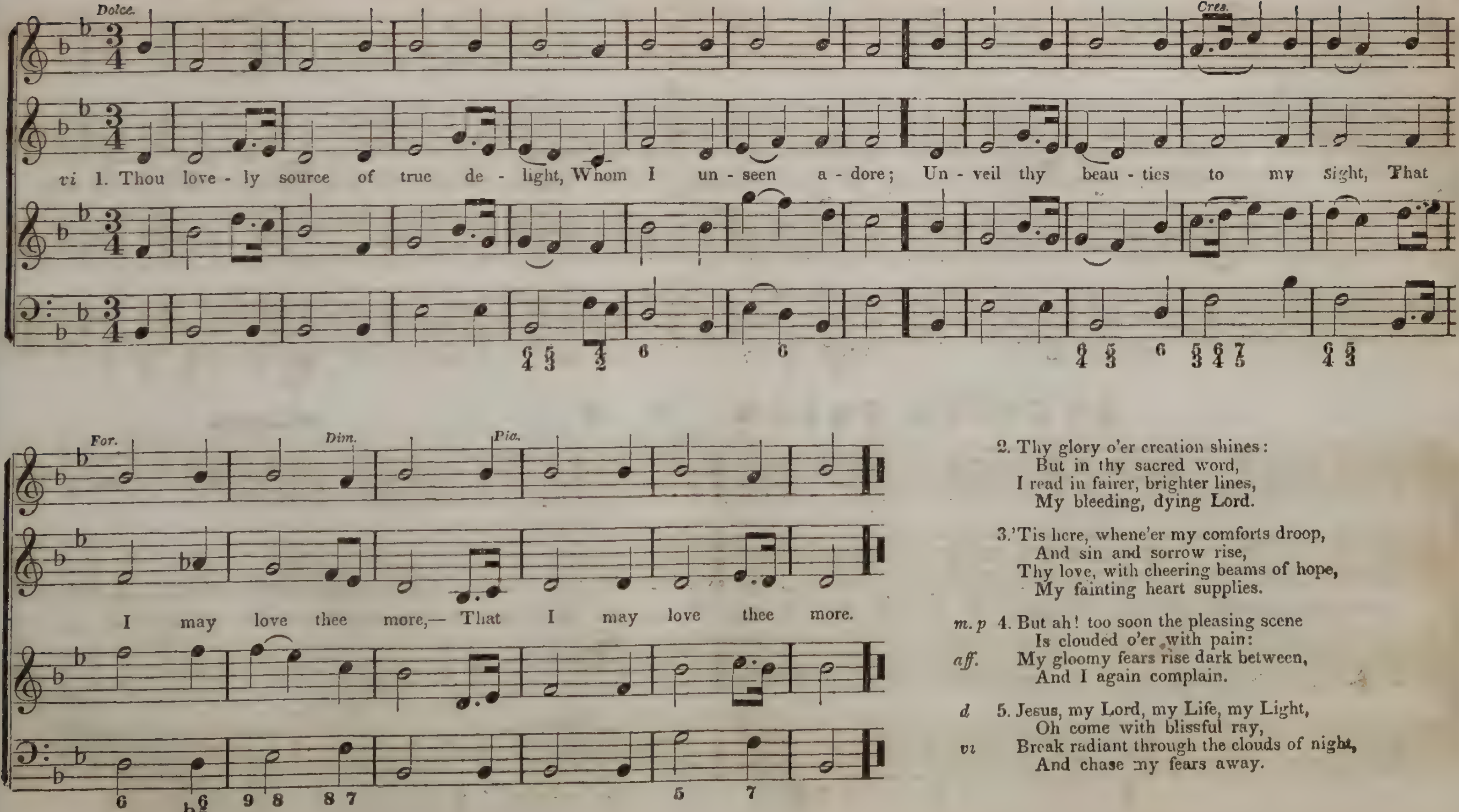
cr 5. And shall we long and wish in vain?
Lord, teach our songs to rise!
Thy love can animate the strain,
And bid it reach the skies.

---

* Appropriate only to such Hymns as close each stanza with some important word.

TABOR C. M.

H.


Dolce.
Cres.
vi 1. Thou love - ly source of true de - light, Whom I un - seen a - dore; Un - veil thy beau - ties to my sight, That
6 4 5 3 4 2 6 6 6 4 5 3 6 5 3 6 4 7 5 6 4 5 3
For.
Dim.
Pia.
I may love thee more,— That I may love thee more.
6 ♭6 5 9 8 8 7 5 7

2. Thy glory o'er creation shines:
But in thy sacred word,
I read in fairer, brighter lines,
My bleeding, dying Lord.

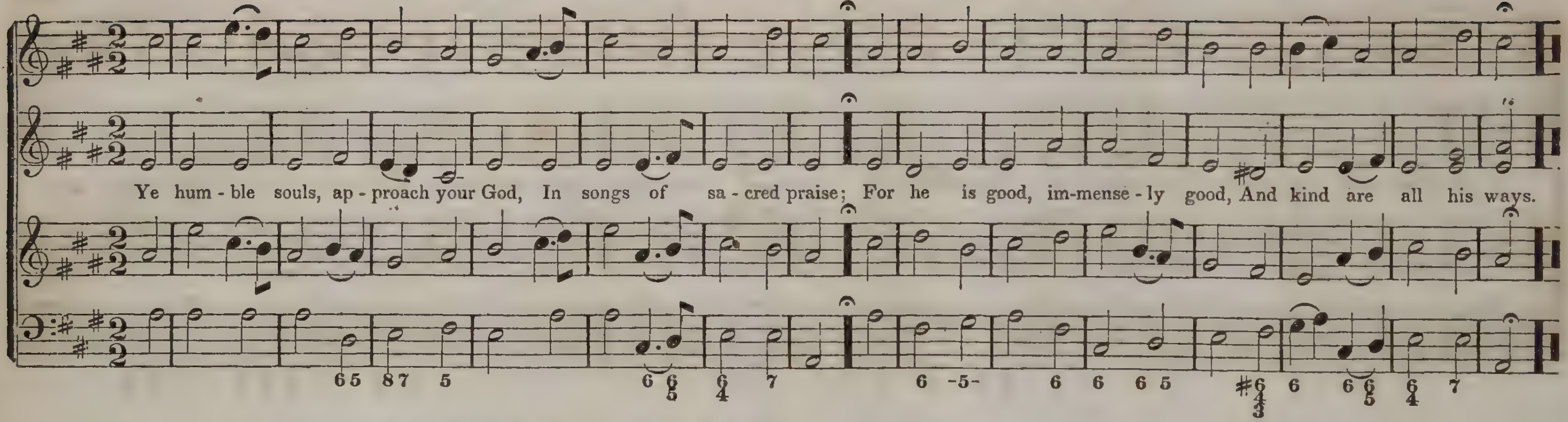
3. 'Tis here, whene'er my comforts droop,
And sin and sorrow rise,
Thy love, with cheering beams of hope,
My fainting heart supplies.

m. p 4. But ah! too soon the pleasing scene
Is clouded o'er with pain:
aff. My gloomy fears rise dark between,
And I again complain.

d 5. Jesus, my Lord, my Life, my Light,
Oh come with blissful ray,
vi Break radiant through the clouds of night,
And chase my fears away.

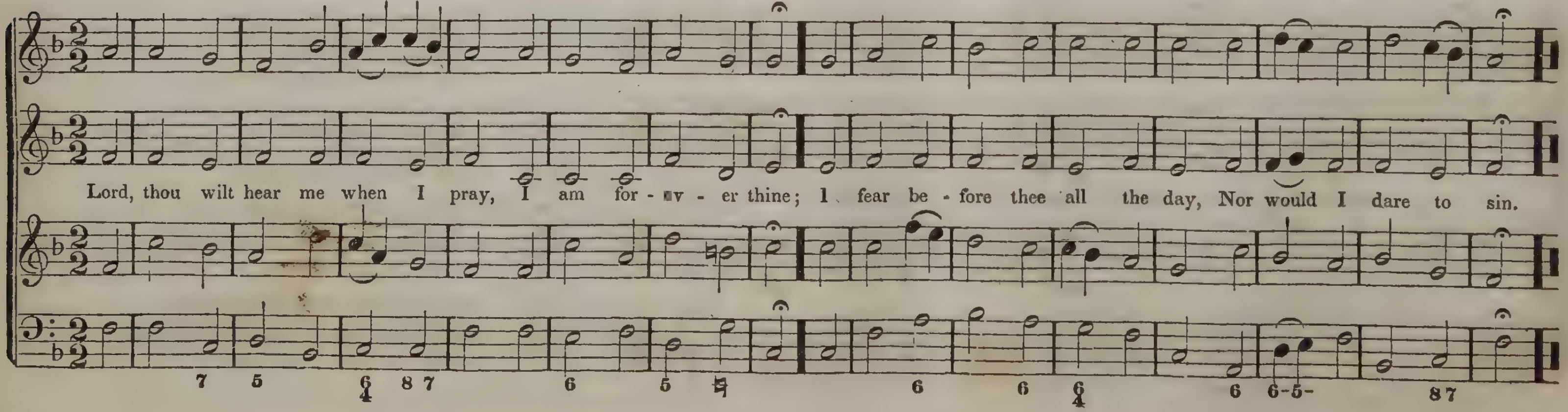
STEPHEN'S. C. M.

Jones, of Nayland.


Ye hum - ble souls, ap - proach your God, In songs of sa - cred praise; For he is good, im-mense - ly good, And kind are all his ways.
65 87 5 6 6 5 6 4 7 6 -5- 6 6 6 5 #6 4 3 6 6 6 5 6 4 7

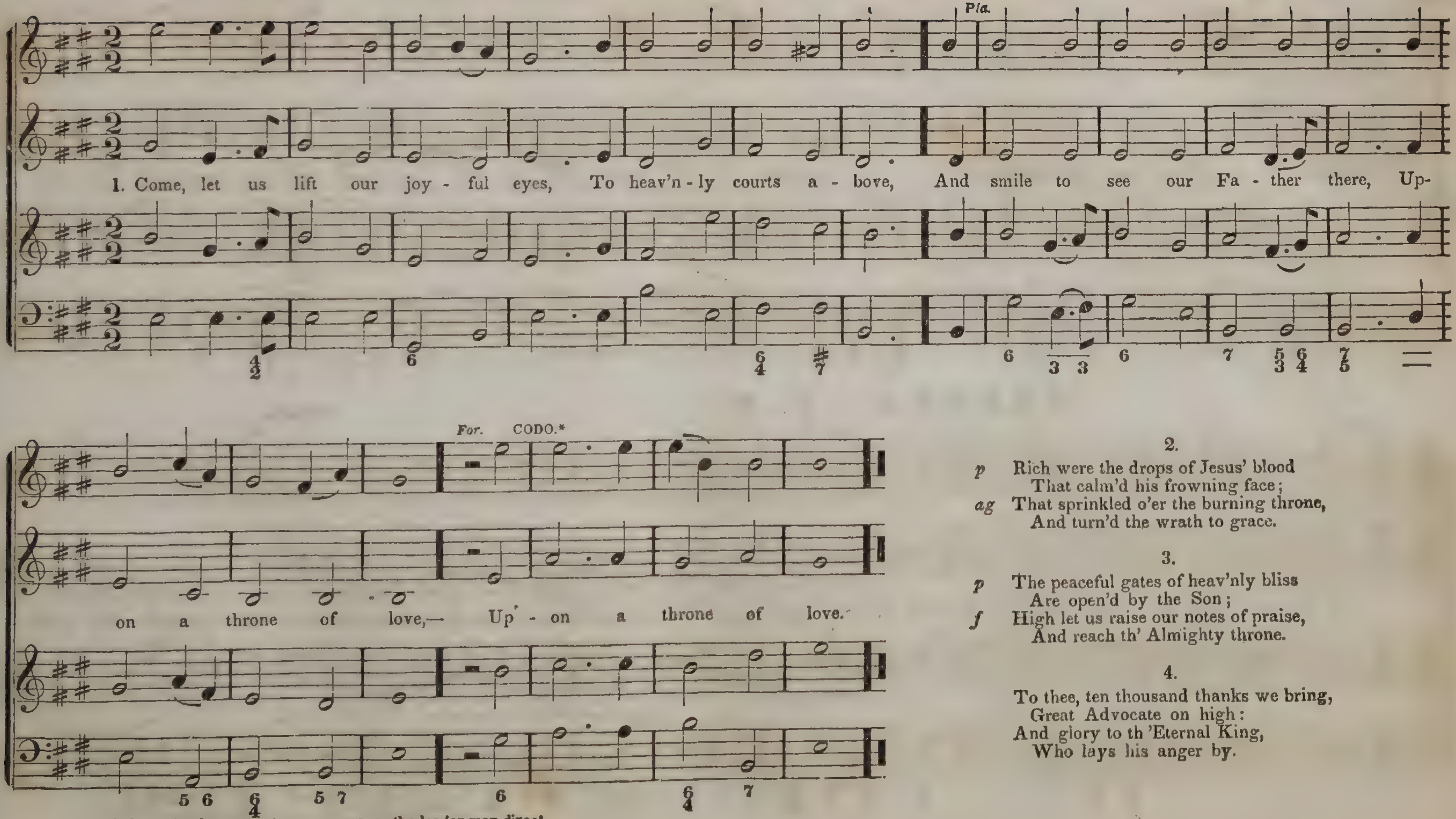
EVENING PSALM. C. M.

Wainwright.


Lord, thou wilt hear me when I pray, I am for - ev - er thine; I fear be - fore thee all the day, Nor would I dare to sin.
7 5 6 4 87 6 5 ♮7 6 6 6 4 6 6-5- 87

MEDIATION. C. M.

H.


Pia.
1. Come, let us lift our joy - ful eyes, To heav'n - ly courts a - bove, And smile to see our Fa - ther there, Up-
For. CODO.*
on a throne of love,— Up - on a throne of love.

2.

p Rich were the drops of Jesus' blood
That calm'd his frowning face;
ag That sprinkled o'er the burning throne,
And turn'd the wrath to grace.

3.

p The peaceful gates of heav'nly bliss
Are open'd by the Son;
f High let us raise our notes of praise,
And reach th' Almighty throne.

4.

To thee, ten thousand thanks we bring,
Great Advocate on high:
And glory to th 'Eternal King,
Who lays his anger by.

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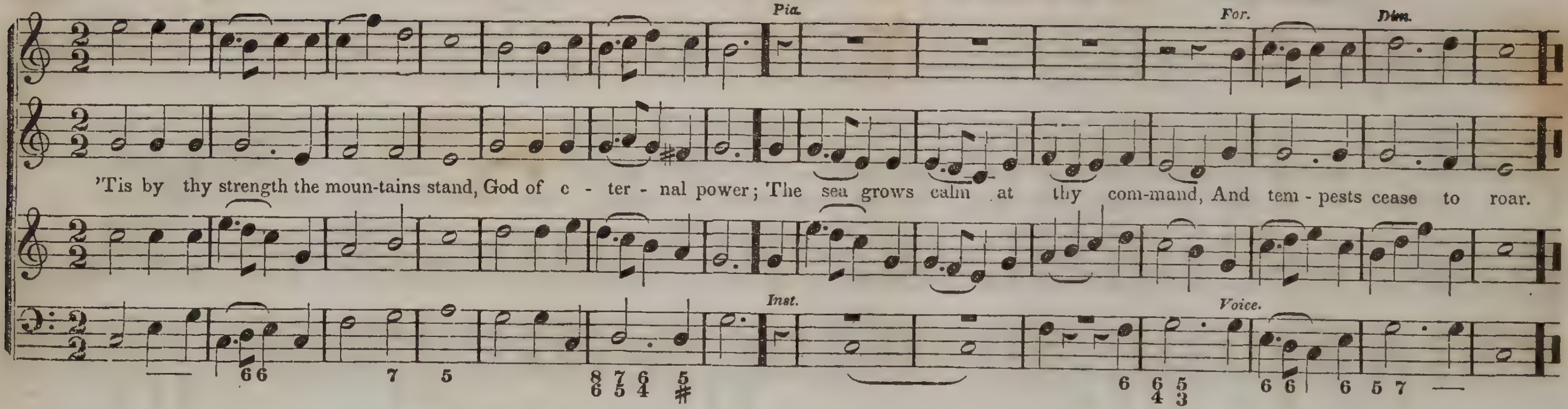
* To be omitted, or sung to any stanza, as the leader may direct.

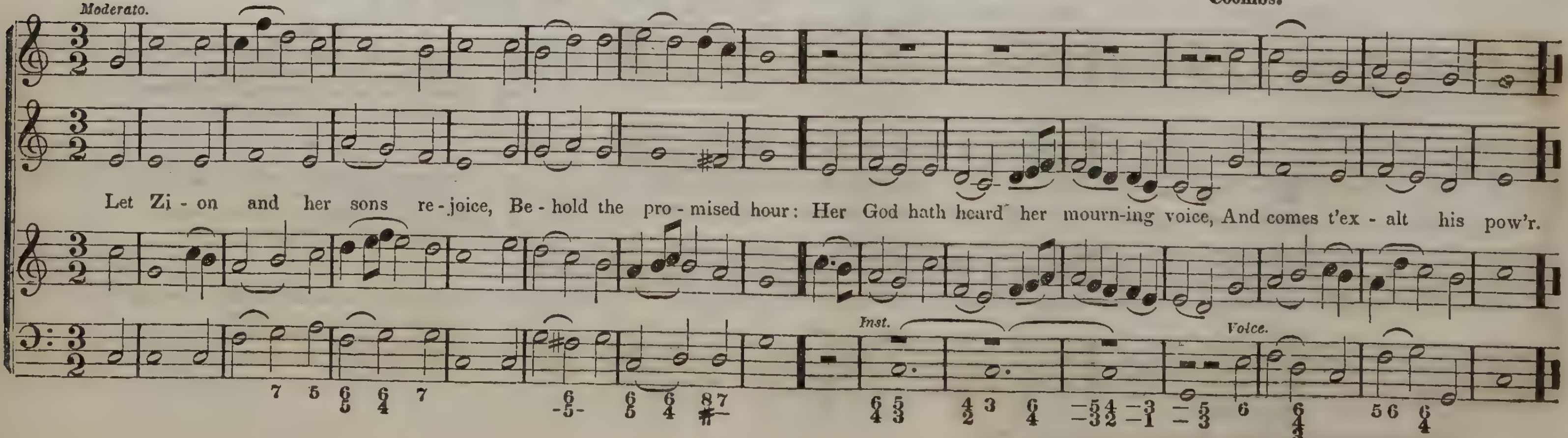
FRANKLIN. C. M.

S. B. Pond.


Pia.
For.
Dim.
'Tis by thy strength the moun-tains stand, God of e - ter - nal power; The sea grows calm at thy com-mand, And tem - pests cease to roar.
Inst.
Voice.

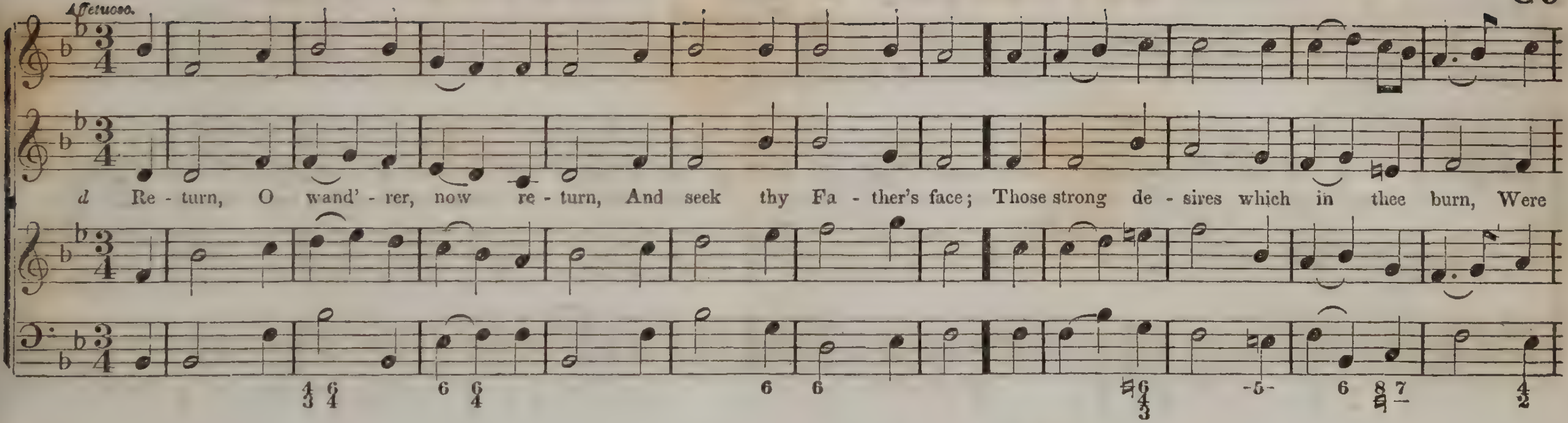
OXFORD. C. M.

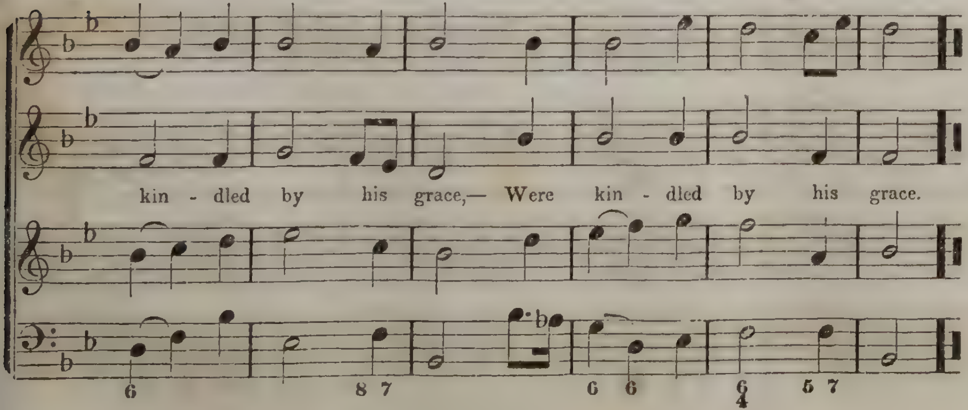
Coombs.


Moderato.
Let Zi - on and her sons re - joice, Be - hold the pro - mised hour: Her God hath heard her mourn-ing voice, And comes t'ex - alt his pow'r.
Inst.
Voice.

RETURN. C. M.

H.


Affetuoso.
d Re - turn, O wand' - rer, now re - turn, And seek thy Fa - ther's face; Those strong de - sires which in thee burn, Were



1.

d Return, O wand'rer, now return,
And seek thy Father's face;
Those strong desires which in thee burn,
Were kindled by his grace.

2.

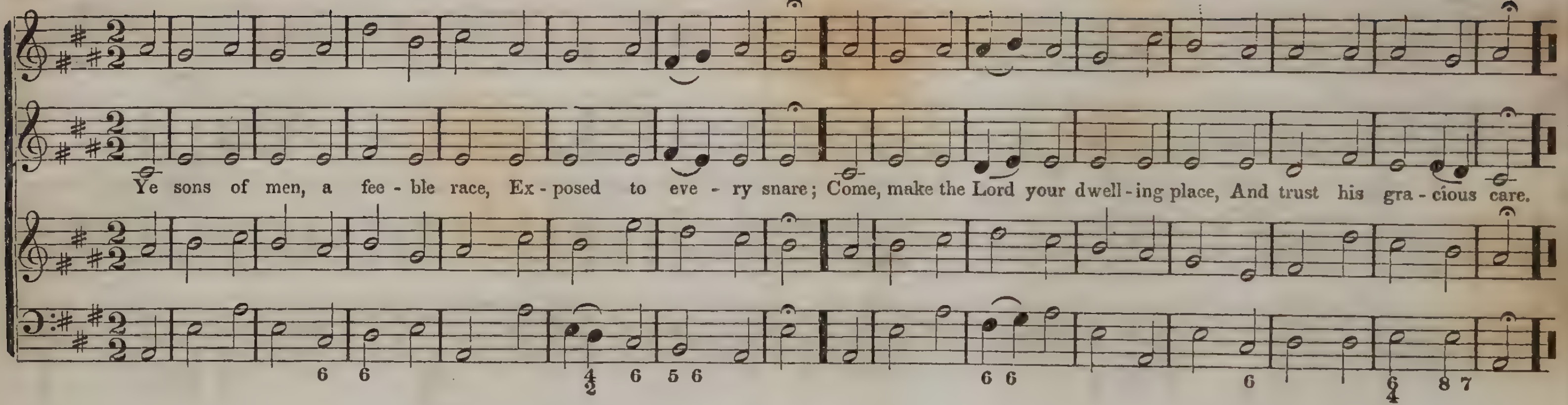
Return, O wand'rer, now return,
Thy Saviour bids thee live;
Go to his feet, and grateful learn
How freely he 'll forgive.

3.

Return, O wand'rer, now return,
—p And wipe the falling tear;
cr Thy Father calls, no longer mourn,
'Tis love invites thee near.

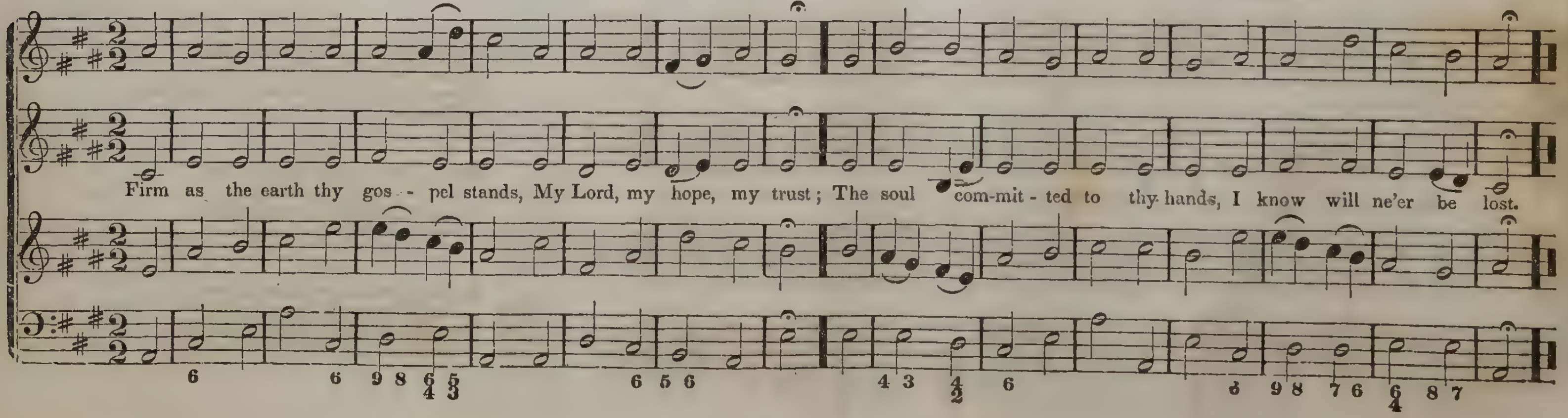
REPHIDIM. C. M.

S. Mather.


Ye sons of men, a fee - ble race, Ex - posed to eve - ry snare; Come, make the Lord your dwell - ing place, And trust his gra - cious care.
6 6 4 2 6 5 6 6 6 6 6 4 8 7

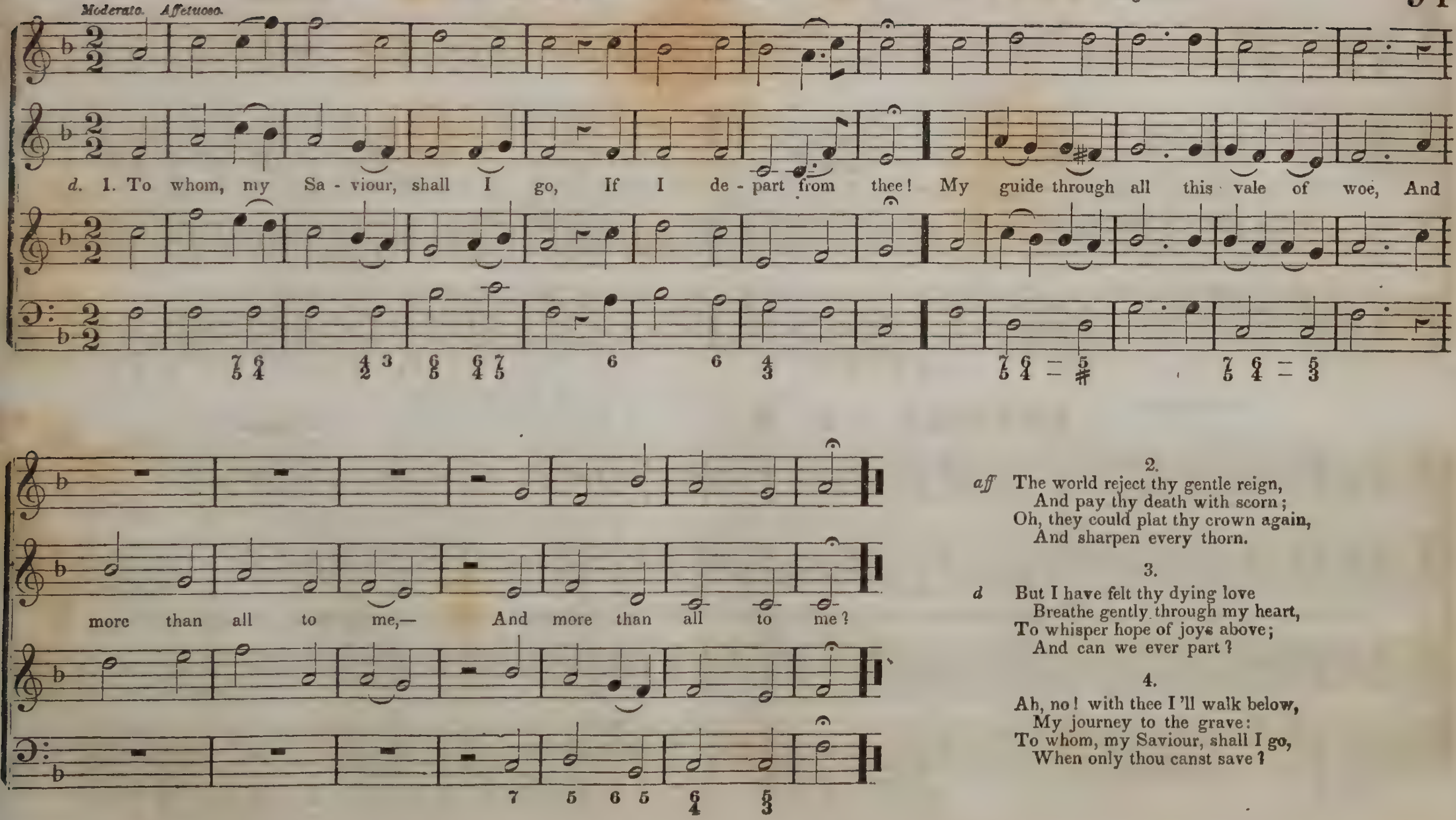
SYRIA. C. M.

S. Mather.


Firm as the earth thy gos - - pel stands, My Lord, my hope, my trust; The soul com-mit - ted to thy hands, I know will ne'er be lost.
6 6 9 8 6 4 5 3 6 5 6 4 3 4 2 6 8 9 8 7 6 6 4 8 7

HARLOW. C. M.

English Air.


Moderato. Affetuoso.
d. 1. To whom, my Sa - viour, shall I go, If I de - part from thee! My guide through all this vale of woe, And
more than all to me,— And more than all to me?
7 6 / 5 4
4 3 / 2
6 / 5
6 7 / 4 5
6
6
4 / 3
7 6 — 5 / 5 4 — ♯
7 6 — 5 / 5 4 — 3
7 5 6 5
6 / 4
5 / 3

2.

aff The world reject thy gentle reign,
And pay thy death with scorn;
Oh, they could plat thy crown again,
And sharpen every thorn.

3.

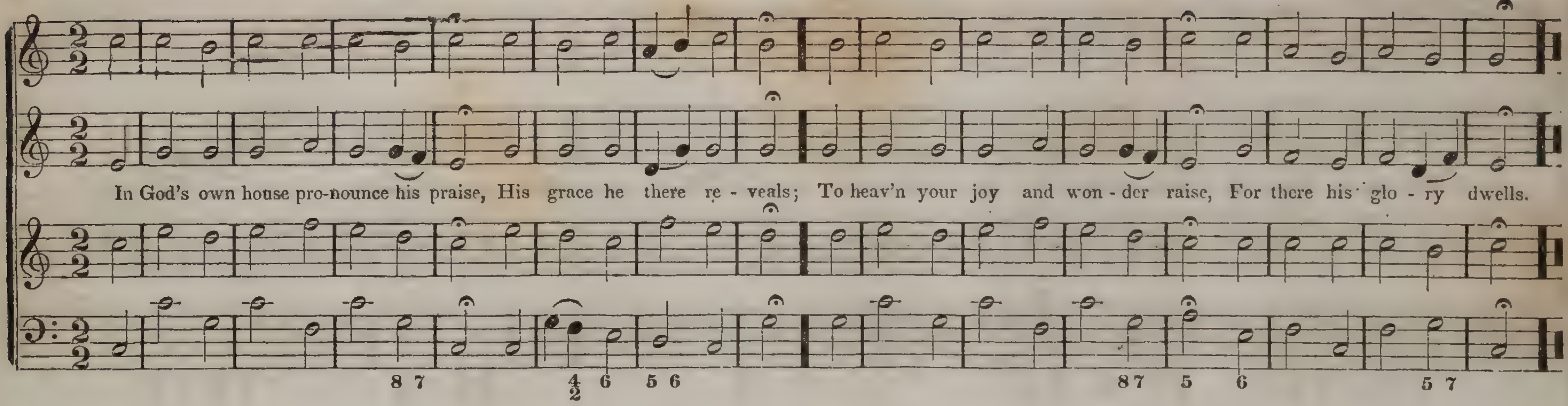
d But I have felt thy dying love
Breathe gently through my heart,
To whisper hope of joys above;
And can we ever part?

4.

Ah, no! with thee I'll walk below,
My journey to the grave:
To whom, my Saviour, shall I go,
When only thou canst save?

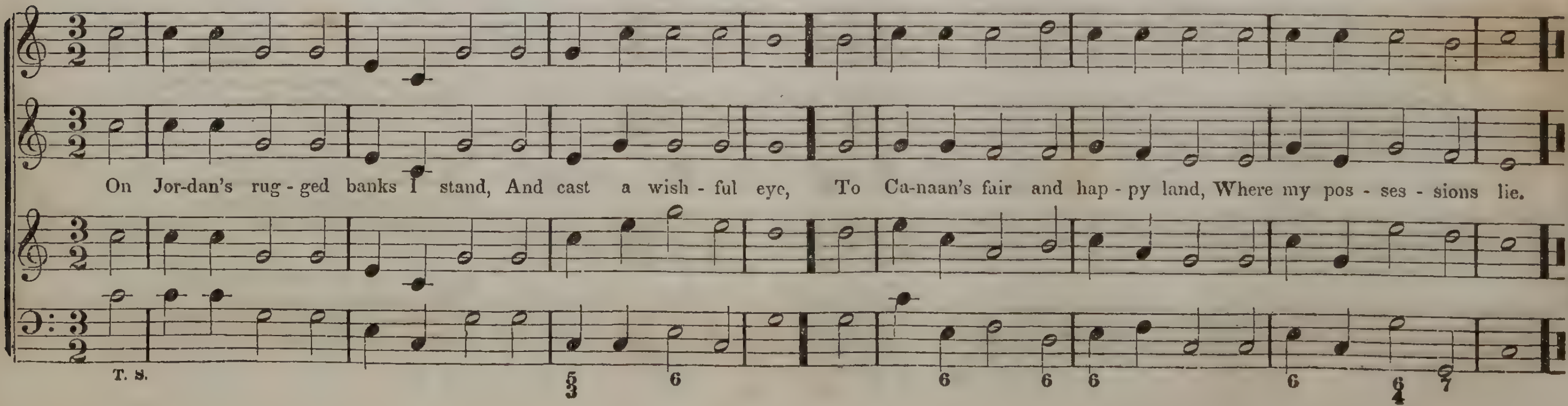
PSALM 150. C. M.

K—ff.


In God's own house pro-nounce his praise, His grace he there re - veals; To heav'n your joy and won - der raise, For there his glo - ry dwells.
8 7
4 2 6
5 6
8 7
5
6
5 7

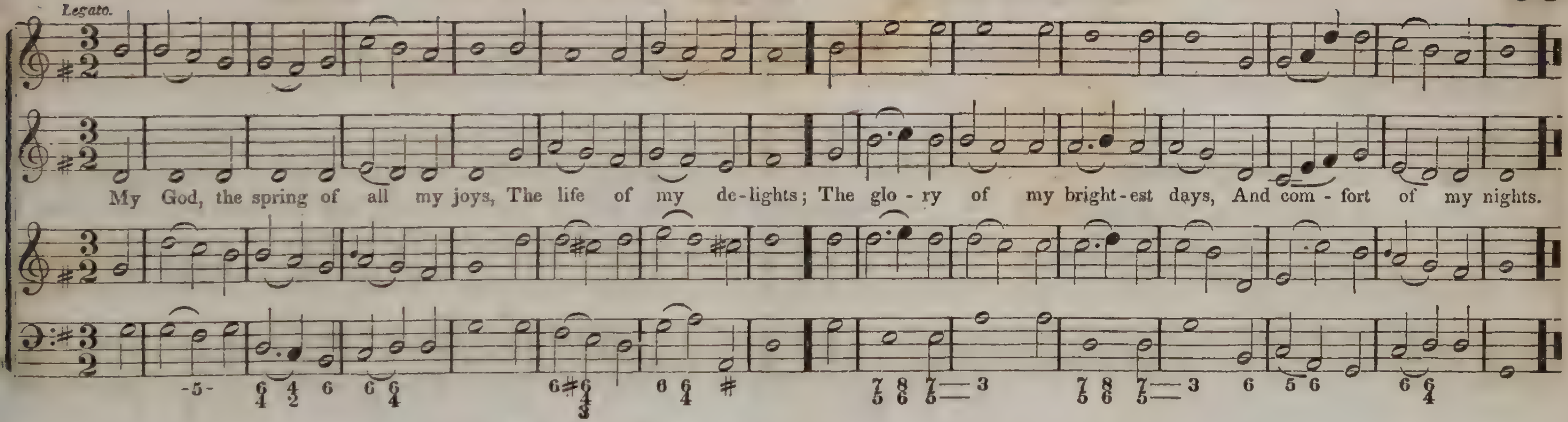
JORDAN. C. M.

A. Jones.


On Jor-dan's rug - ged banks I stand, And cast a wish - ful eye, To Ca-naan's fair and hap - py land, Where my pos - ses - sions lie.
T. S.
5 3
6
6
6
6
6
6 4
7

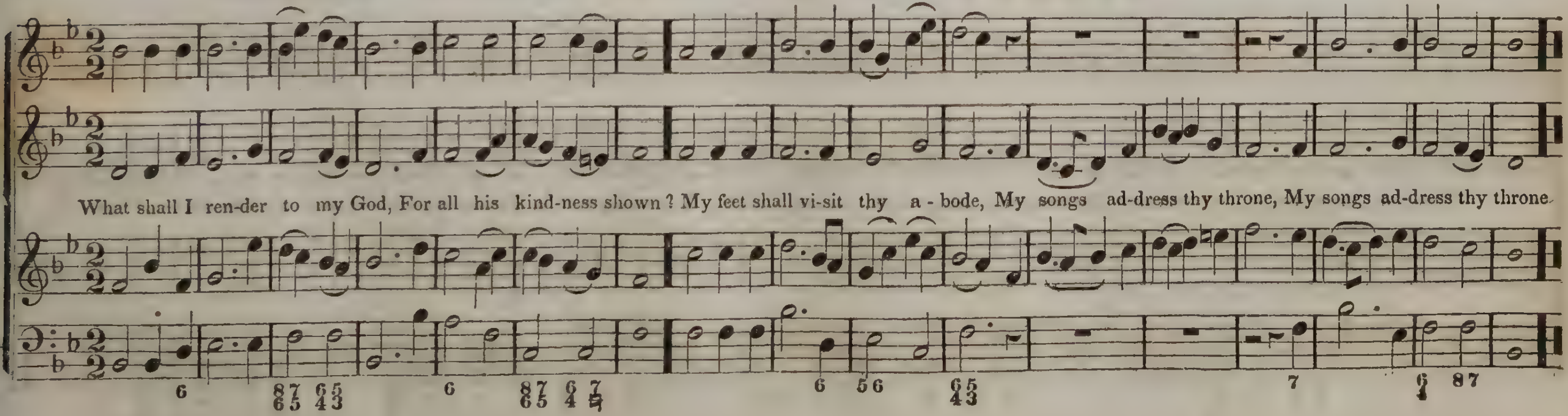
GRAFTON. C. M.

Haweis.


Legato.
My God, the spring of all my joys, The life of my de-lights; The glo-ry of my bright-est days, And com-fort of my nights.

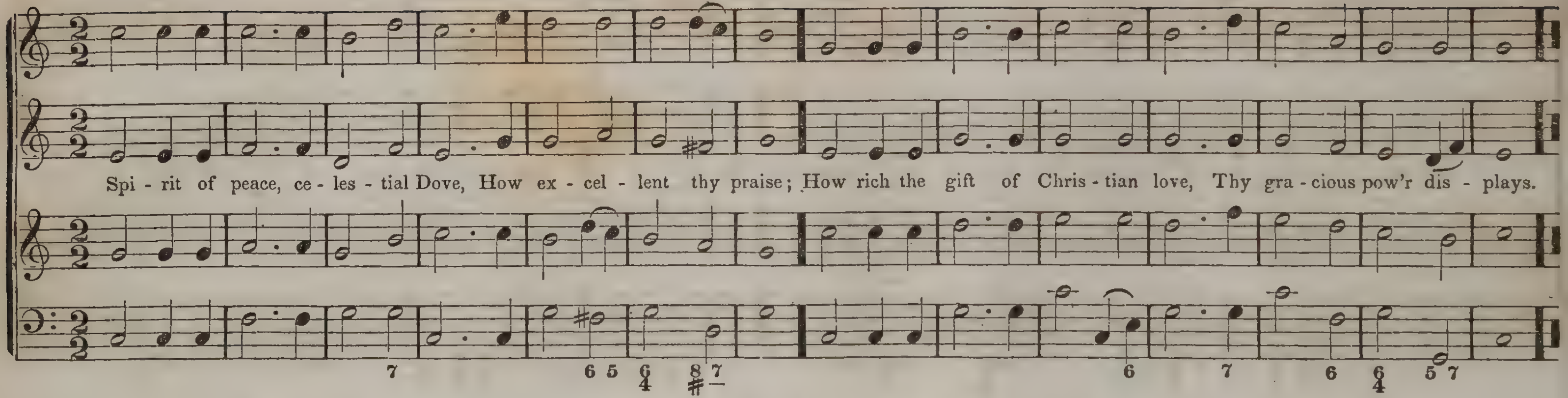
GUERNSEY. C. M.

English Air.


What shall I ren-der to my God, For all his kind-ness shown? My feet shall vi-sit thy a-bode, My songs ad-dress thy throne, My songs ad-dress thy throne.

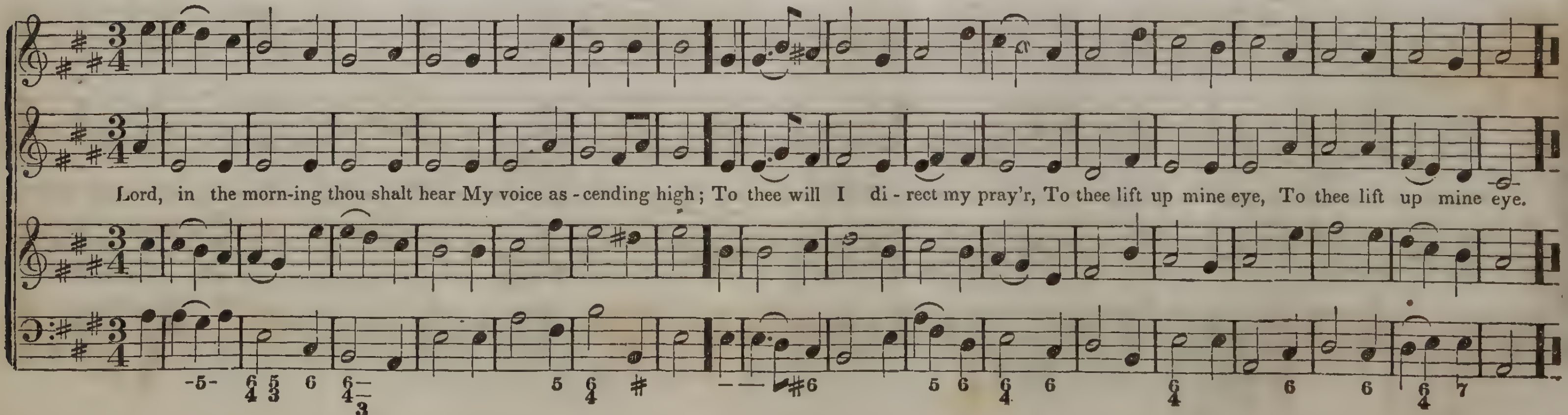
SALISBURY. C. M.

K—1ſt

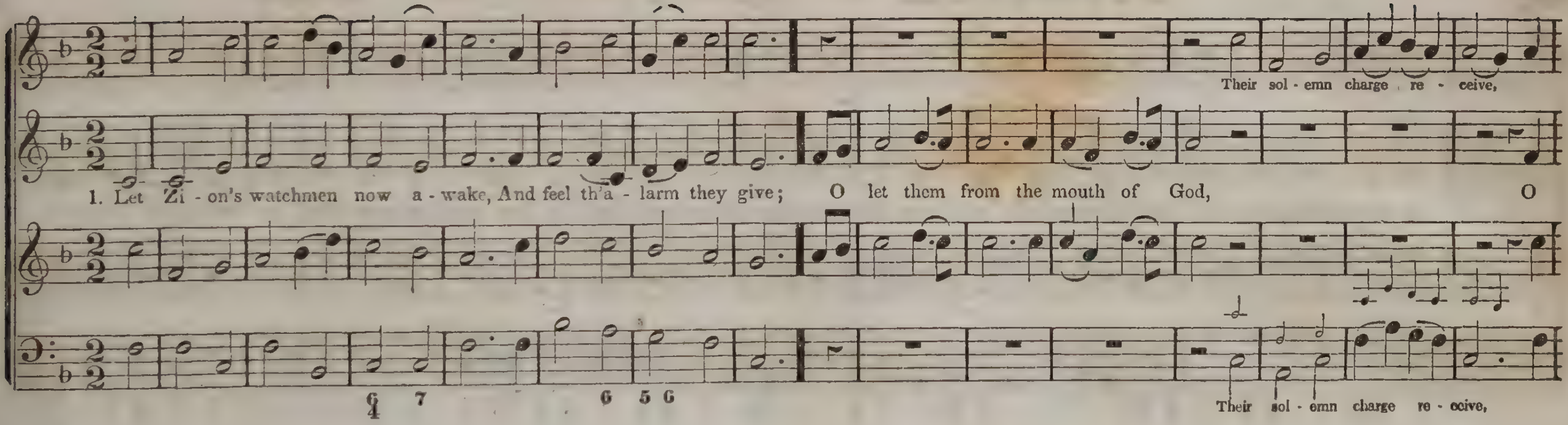

Spi - rit of peace, ce - les - tial Dove, How ex - cel - lent thy praise; How rich the gift of Chris - tian love, Thy gra - cious pow'r dis - plays.
7 6 5 6 4 8 # 7 6 7 6 6 4 5 7

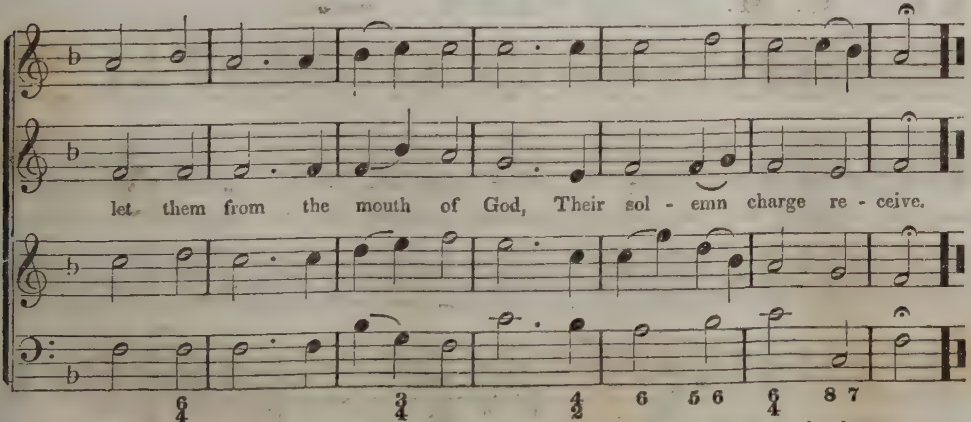
ALBERT. C. M.

Theme by Crofft.


Lord, in the morn-ing thou shalt hear My voice as - cending high; To thee will I di - rect my pray'r, To thee lift up mine eye, To thee lift up mine eye.
-5- 6 4 5 3 6 6 4 3 5 6 4 # #6 5 6 6 4 6 6 4 6 6 6 4 7

ARABIA. C. M.*


Their sol - emn charge re - ceive,
1. Let Zi - on's watchmen now a - wake, And feel th'a - larm they give; O let them from the mouth of God, O
6 4 7 6 5 6
Their sol - emn charge re - ceive,


let them from the mouth of God, Their sol - emn charge re - ceive.
6 4 3 4 4 2 6 5 6 6 4 8 7

2. "Go watch for souls, for whom the Lord
Did heav'nly bliss forego:
For souls that must for ever live
In rapture or in wo."

3. 'Tis not a cause of small import
The pastor's care demands;
But what might fill an angel's heart,
And fill'd a Saviour's hands.

4. All to the great tribunal haste,
Th' account to render there;
Oh! wert thou strict to mark our faults,
Lord, how should we appear!

5. May they, that Jesus whom they preach
Their own Redeemer see;
And may thy Spirit guard their hearts,
That they may watch for thee.

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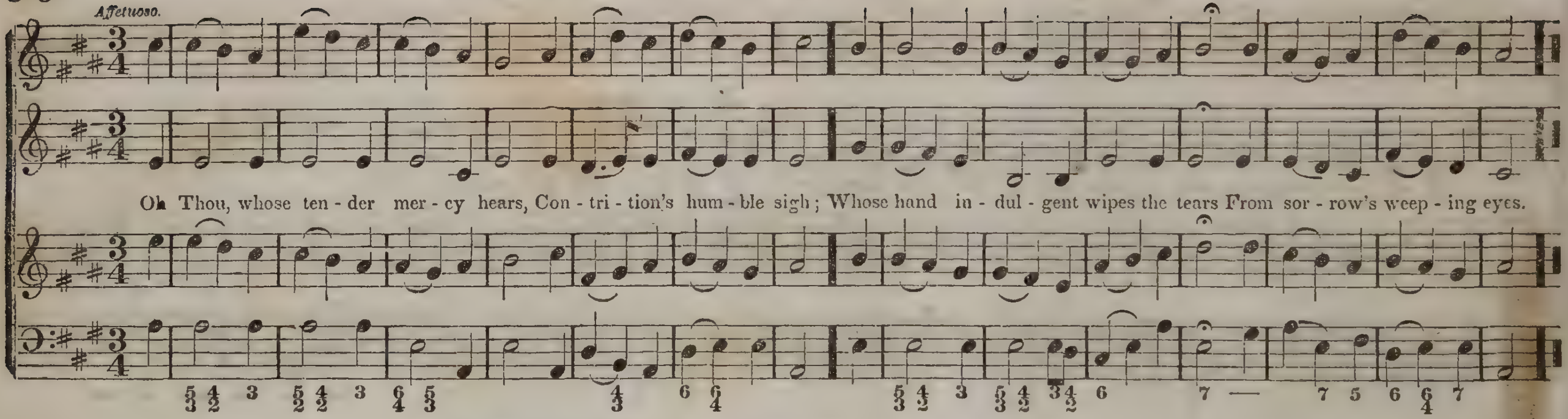
* Adapted only to such Hymns as will admit of a repetition of the third and fourth lines of each stanza.

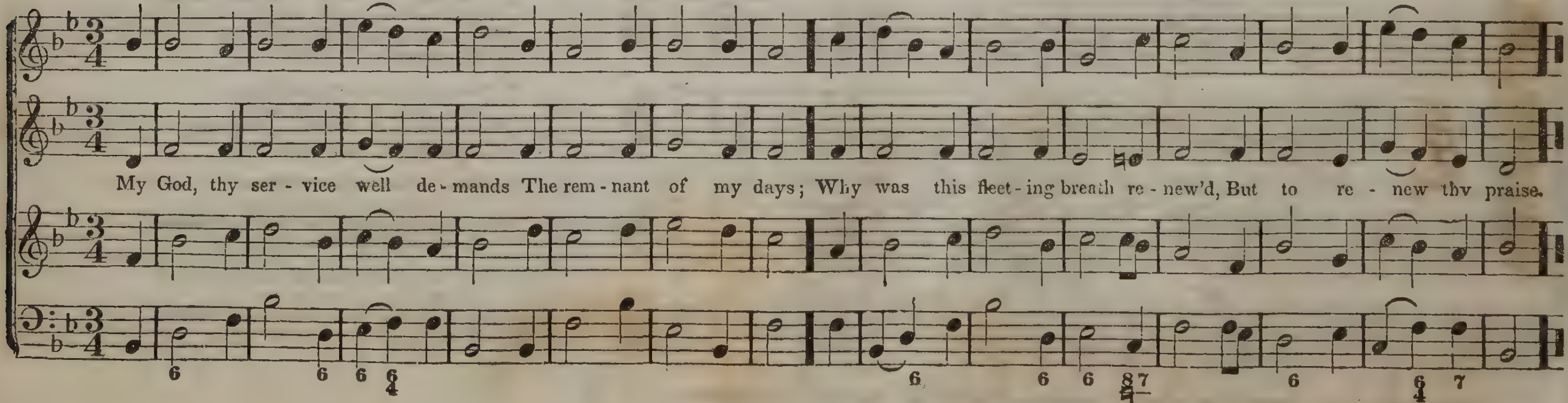
FISHKILL. C. M.

Dr. Arne.


Affetuoso.
Oh Thou, whose ten - der mer - cy hears, Con - tri - tion's hum - ble sigh; Whose hand in - dul - gent wipes the tears From sor - row's weep - ing eyes.

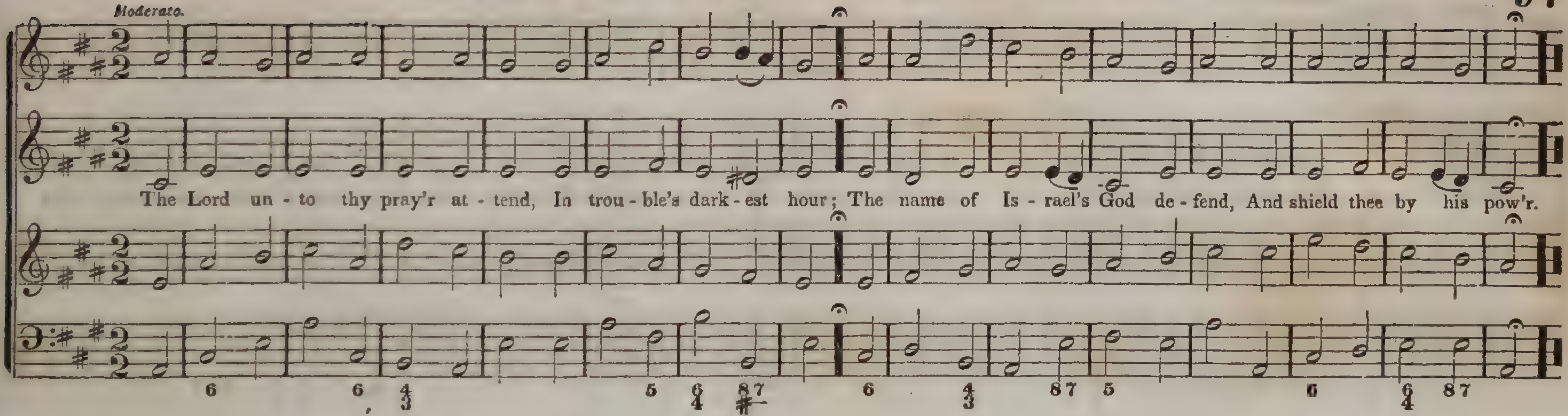
NEW YORK. C. M.

Scottish.


My God, thy ser - vice well de - mands The rem - nant of my days; Why was this fleet - ing breath re - new'd, But to re - new thy praise.

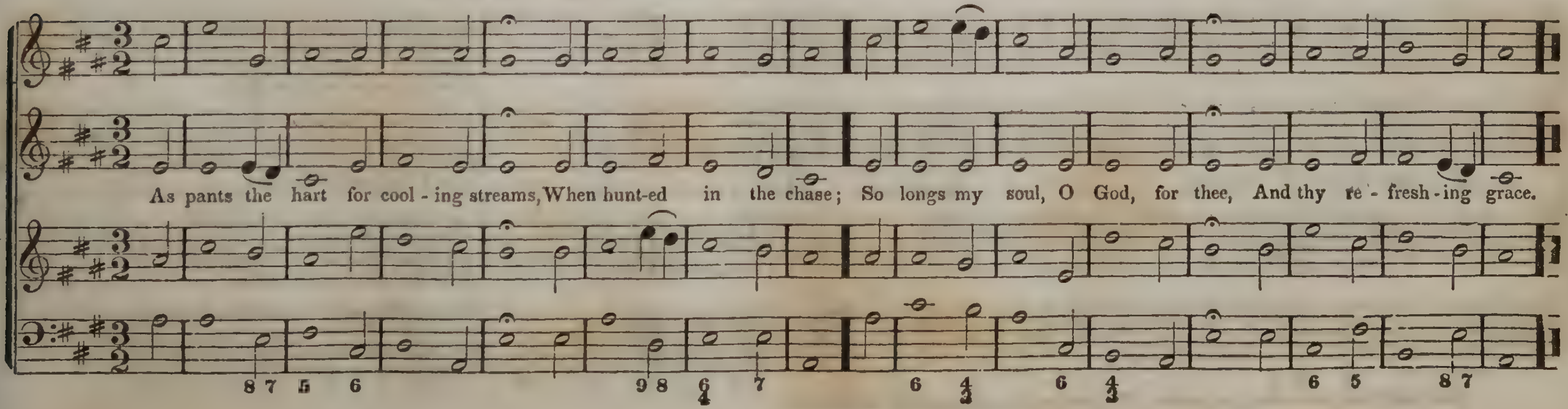
MORNINGTON. C. M

Old Parochial.


Moderato.
The Lord un - to thy pray'r at - tend, In trou - ble's dark - est hour; The name of Is - rael's God de - fend, And shield thee by his pow'r.

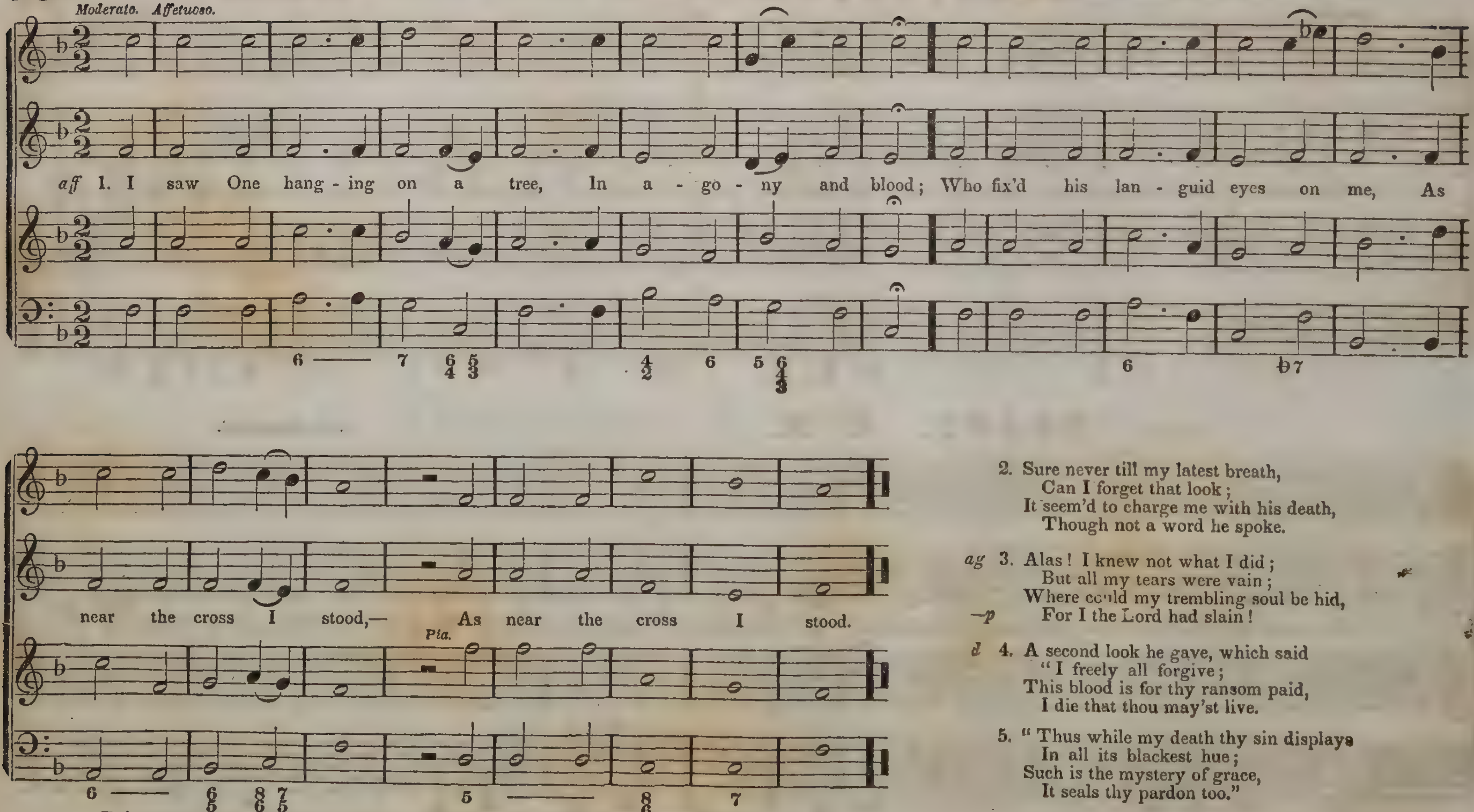
BRADY. C. M.

Old Parochial.


As pants the hart for cool - ing streams, When hunt-ed in the chase; So longs my soul, O God, for thee, And thy re - fresh - ing grace.

THE CROSS. C. M.

Arranged for four voices, from Spiritual Songs.*


Moderato. Affetuoso.
af 1. I saw One hang - ing on a tree, In a - go - ny and blood; Who fix'd his lan - guid eyes on me, As
near the cross I stood,— As near the cross I stood.
Pia.
6 — 7 6 4 5 3 4 2 6 5 6 4 3 6 ♭7
6 — 6 5 8 6 7 5 5 — 8 6 7

2. Sure never till my latest breath,
   Can I forget that look;
It seem'd to charge me with his death,
   Though not a word he spoke.

ag 3. Alas! I knew not what I did;
   But all my tears were vain;
Where could my trembling soul be hid,
—p   For I the Lord had slain!

d 4. A second look he gave, which said
   "I freely all forgive;
This blood is for thy ransom paid,
   I die that thou may'st live.

5. "Thus while my death thy sin displays
   In all its blackest hue;
Such is the mystery of grace,
   It seals thy pardon too."

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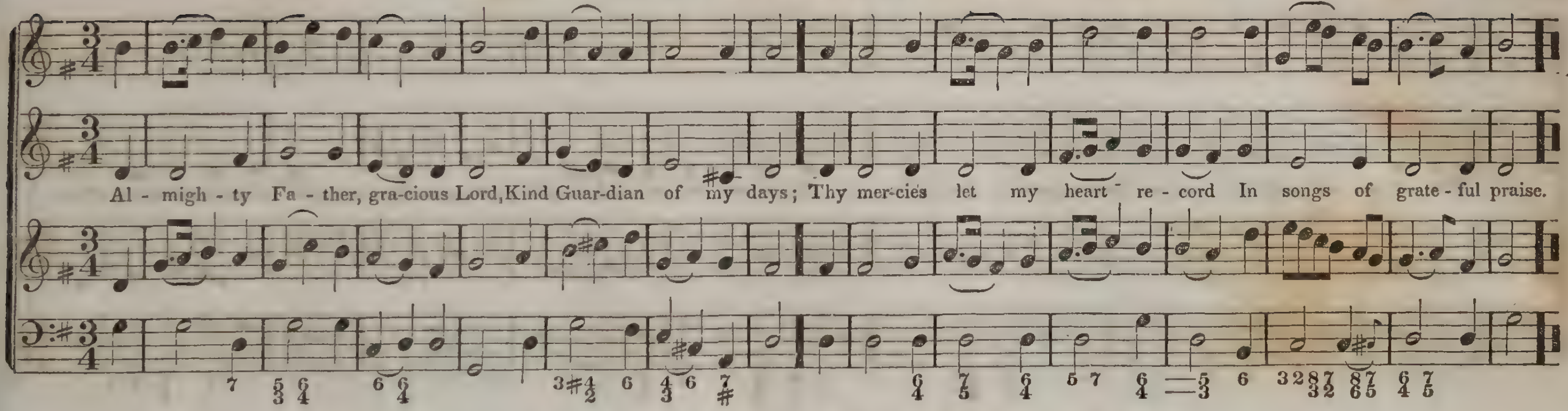
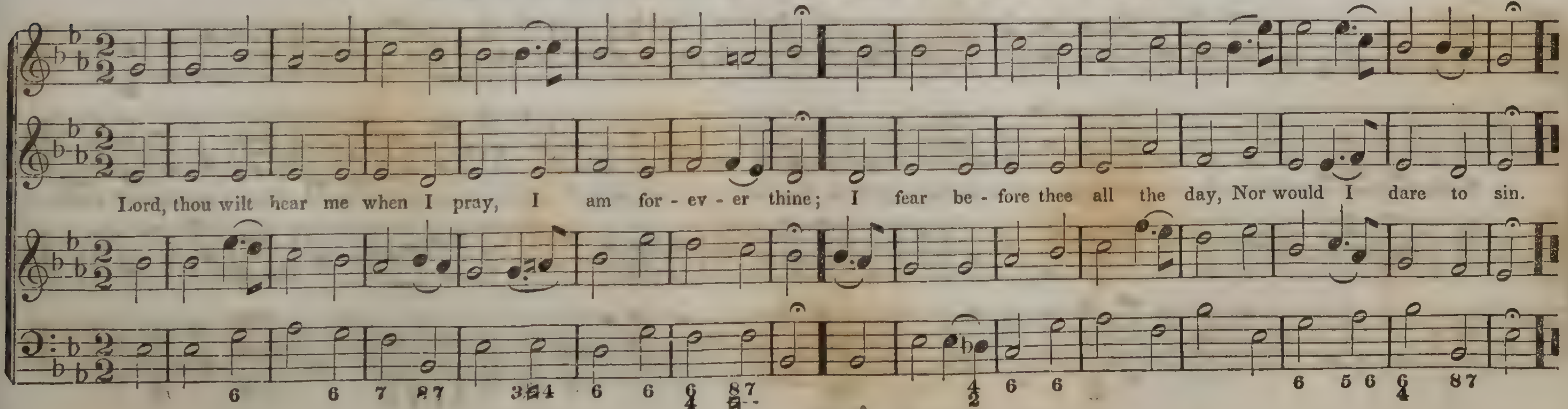
* To be sung with great delicacy and pathos. The swell and the legato style are indispensable.

BETHPHAGE. C. M.

English Air.

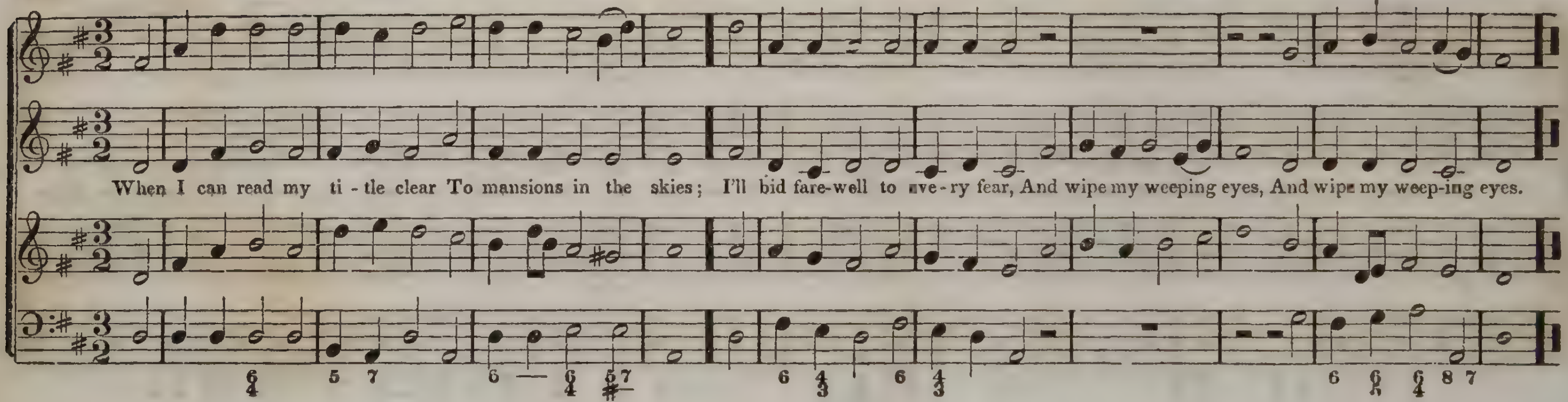

Al - migh - ty Fa - ther, gra-cious Lord, Kind Guar-dian of my days; Thy mer-cies let my heart re - cord In songs of grate - ful praise.

BLANDFORD. C. M.


Lord, thou wilt hear me when I pray, I am for - ev - er thine; I fear be - fore thee all the day, Nor would I dare to sin.

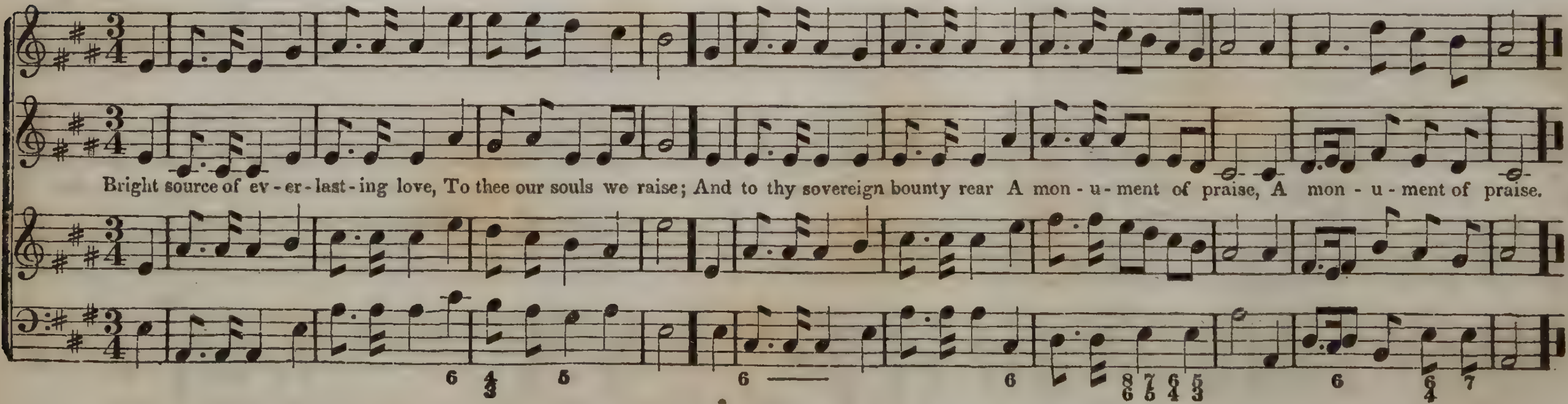
CROWNINGSHIELD. C. M.

English Theme.


When I can read my ti - tle clear To mansions in the skies; I'll bid fare-well to eve - ry fear, And wipe my weeping eyes, And wipe my weep-ing eyes.

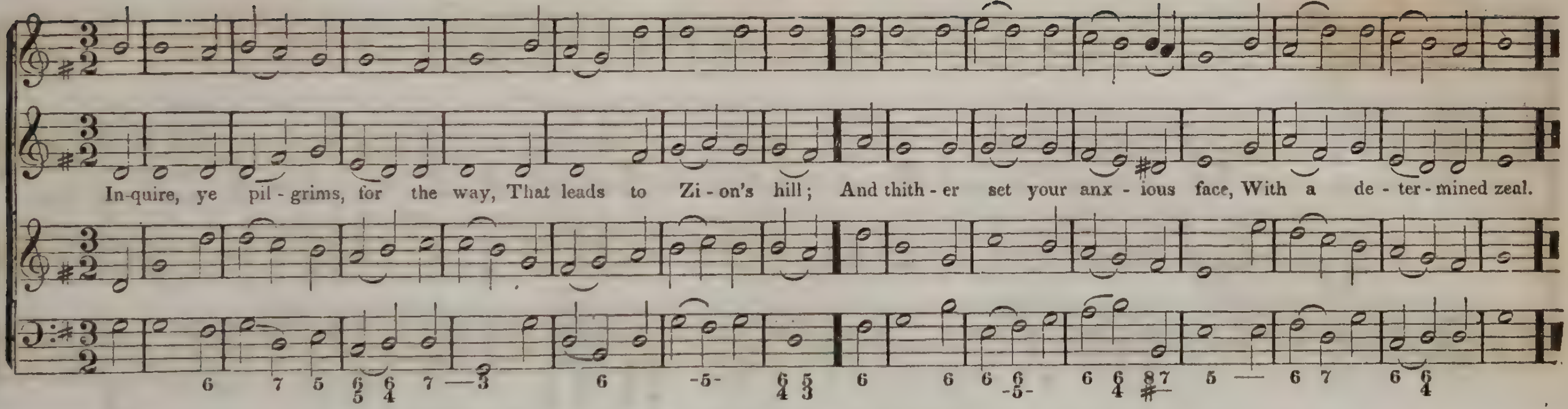
NEW BEDFORD. C. M.

II.


Bright source of ev - er - last - ing love, To thee our souls we raise; And to thy sovereign bounty rear A mon - u - ment of praise, A mon - u - ment of praise.

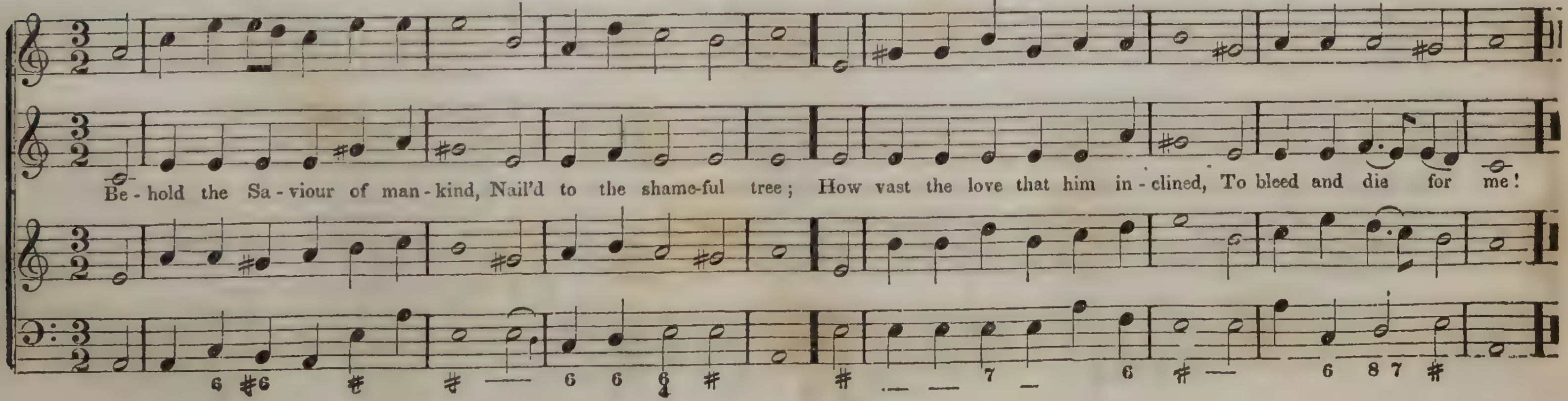
MILBOURNE. C. M.

English Air.


In-quire, ye pil-grims, for the way, That leads to Zi-on's hill; And thith-er set your anx-ious face, With a de-ter-mined zeal.

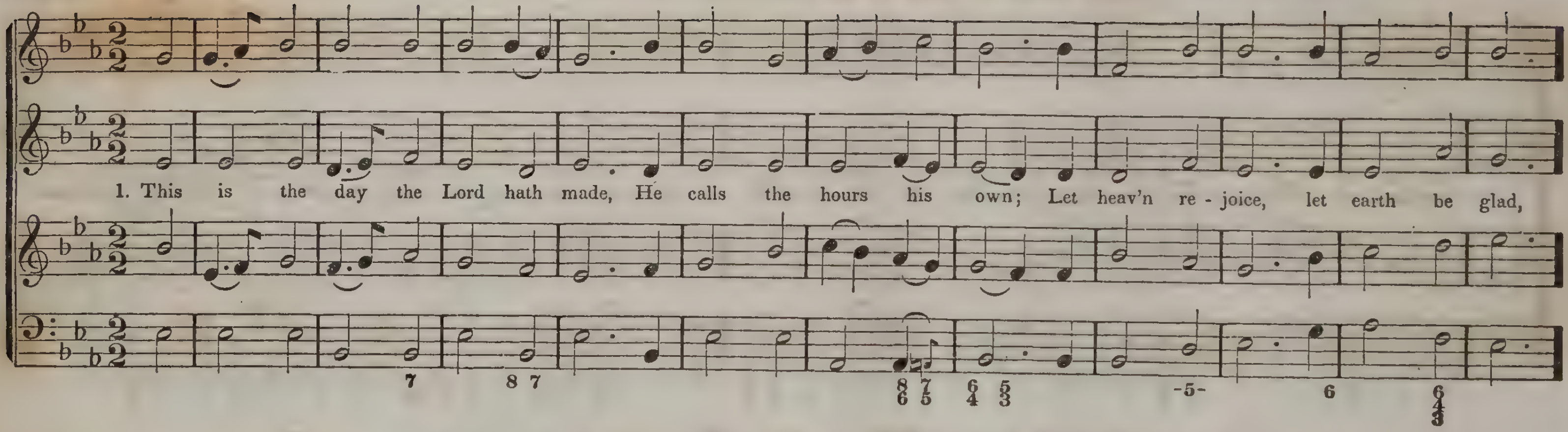
MORELAND. C. M.

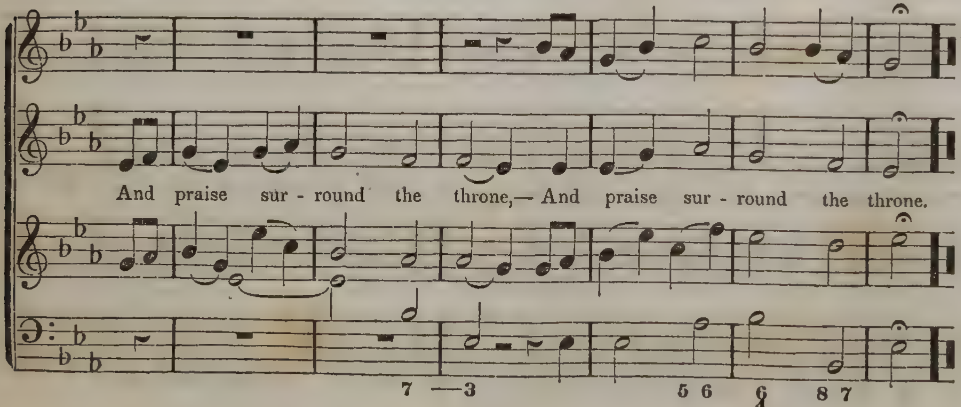
H.


Be-hold the Sa-viour of man-kind, Nail'd to the shame-ful tree; How vast the love that him in-clined, To bleed and die for me!

BOLTON. C. M.

Clarke.


1. This is the day the Lord hath made, He calls the hours his own; Let heav'n re - joice, let earth be glad,
7
8 7
8 6
7 5
6 4
5 3
-5-
6
6 4 3


And praise sur - round the throne,— And praise sur - round the throne.
7 —3
5 6
6 4
8 7

2. To-day he rose and left the dead,
And Satan's empire fell:
To-day the saints his triumph spread,
And all his wonders tell.

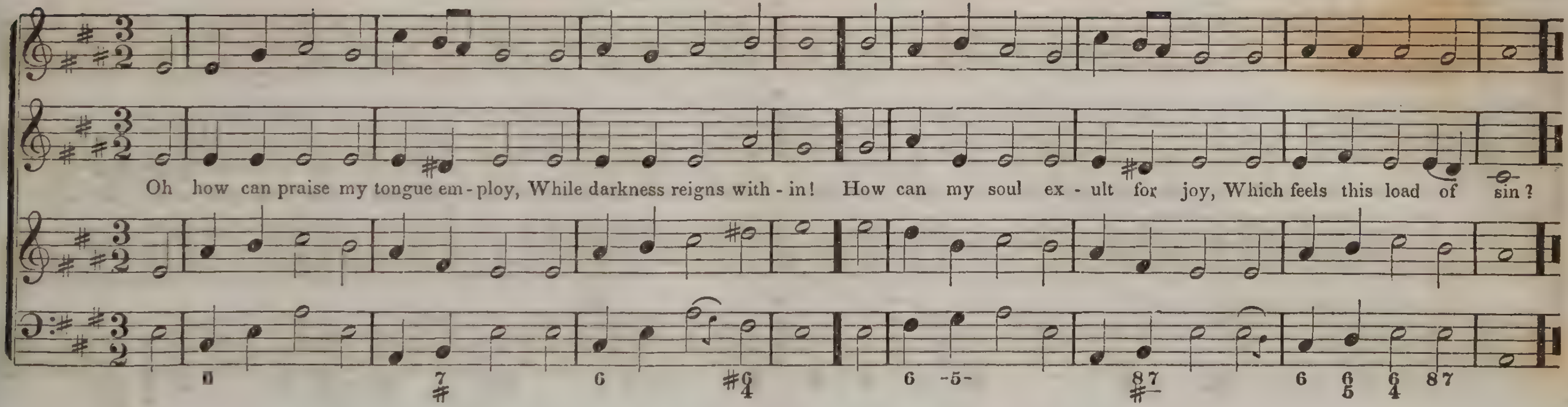
f 3. Hosanna to th' anointed King!
To David's holy Son!
di Help us, O Lord; descend and bring
Salvation from thy throne.

[4. Blest be the Lord, who comes to men
With messages of grace!
Who comes in God his Father's name,
To save our sinful race.]

ff 5. Hosanna in the highest strains,
The church on earth can raise;
The highest heav'ns in which he reigns,
Shall give him nobler praise.

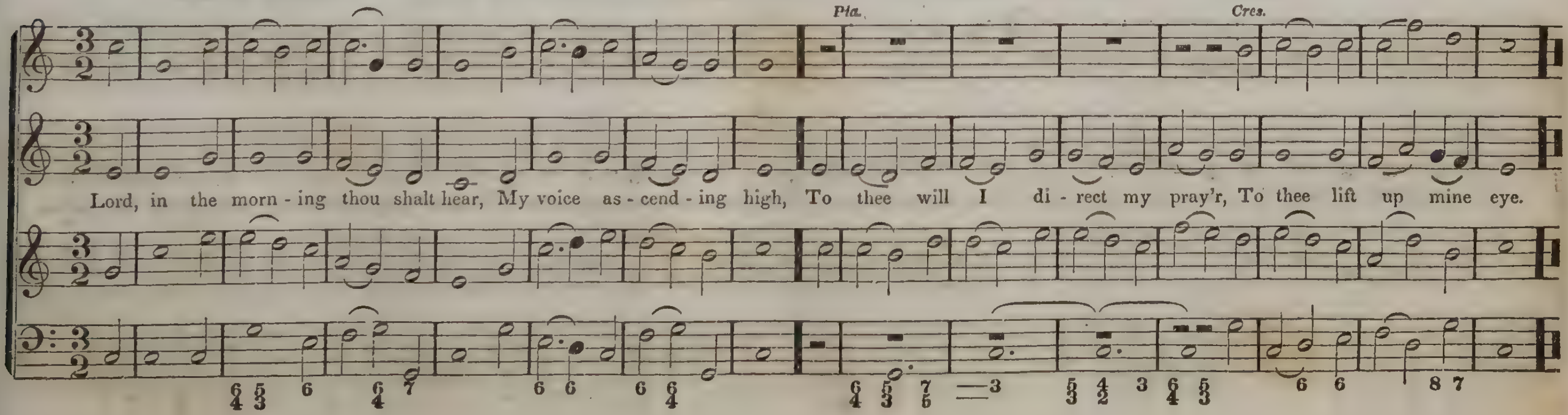
CHELMSFORD. C. M.

Western Air.

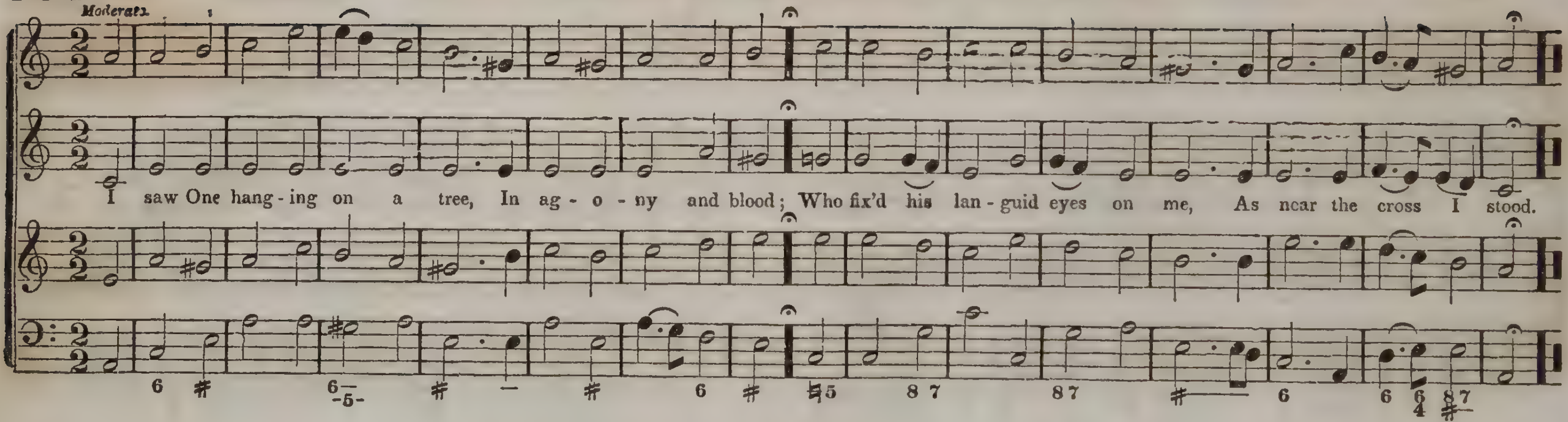

Oh how can praise my tongue em - ploy, While darkness reigns with - in! How can my soul ex - ult for joy, Which feels this load of sin?

PSALM FOURTH. C. M.

Cuzzens.

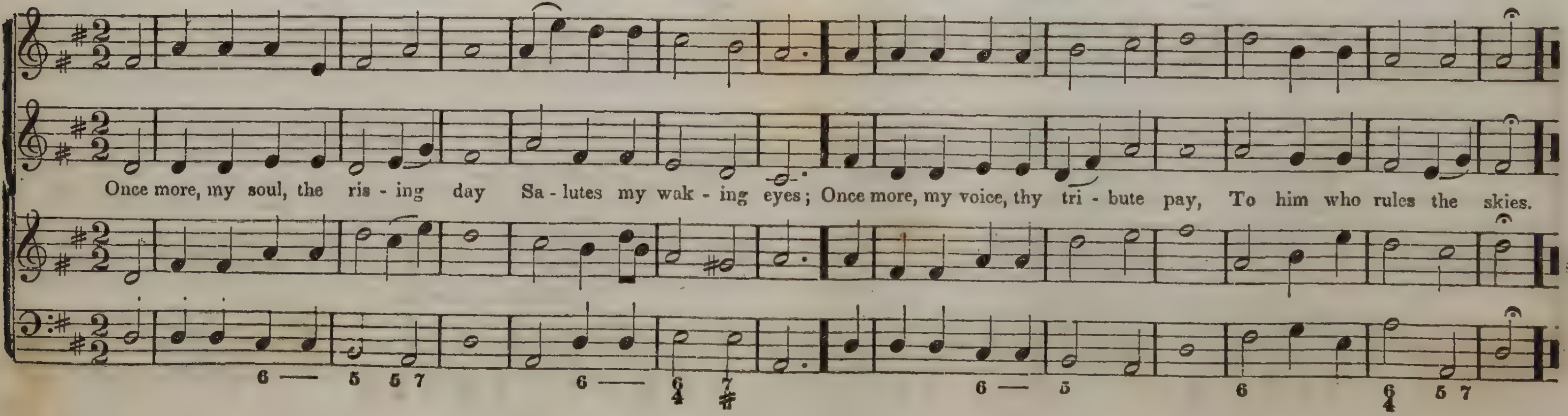

Pia.
Cres.
Lord, in the morn - ing thou shalt hear, My voice as - cend - ing high, To thee will I di - rect my pray'r, To thee lift up mine eye.

ROYDON. C. M.


Moderato
I saw One hang-ing on a tree, In ag-o-ny and blood; Who fix'd his lan-guid eyes on me, As near the cross I stood.

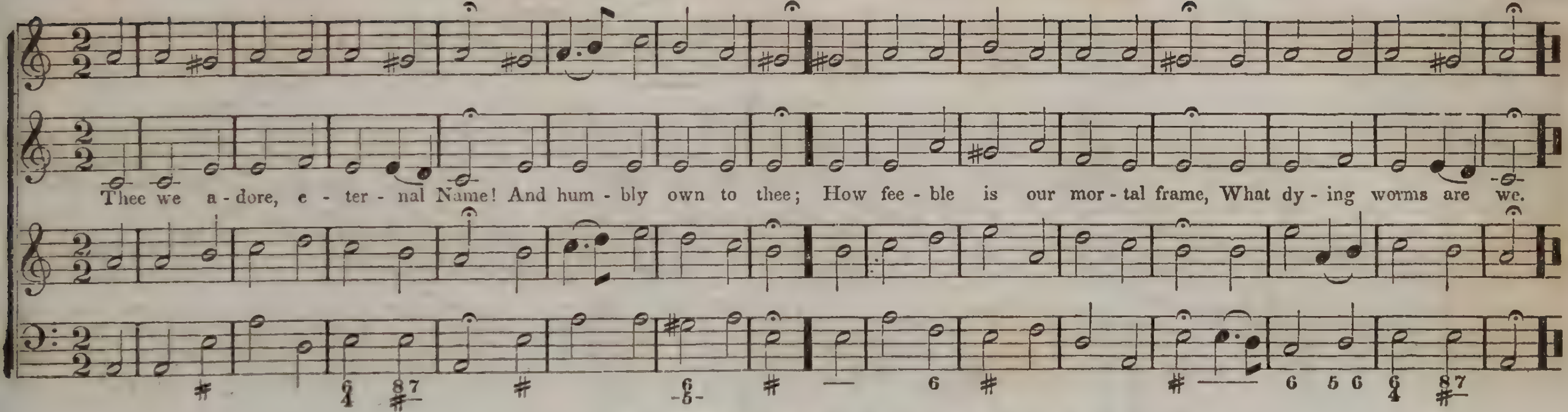
CARROLTON. C. M.

Western Melody.

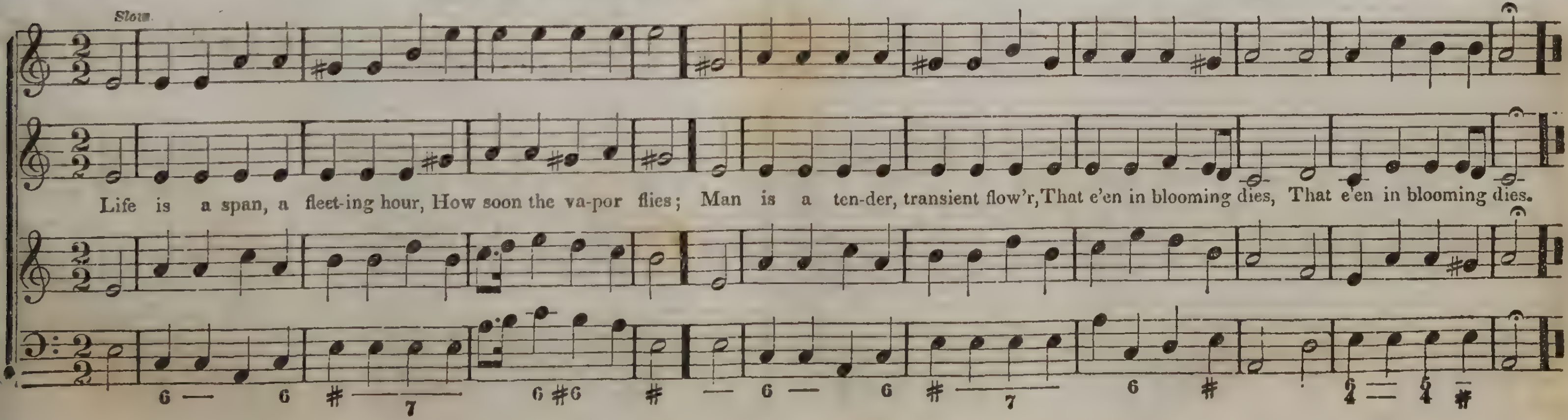

Once more, my soul, the ris-ing day Sa-lutes my wak-ing eyes; Once more, my voice, thy tri-bute pay, To him who rules the skies.

MOUNT HERMON. C. M

Old Melody.

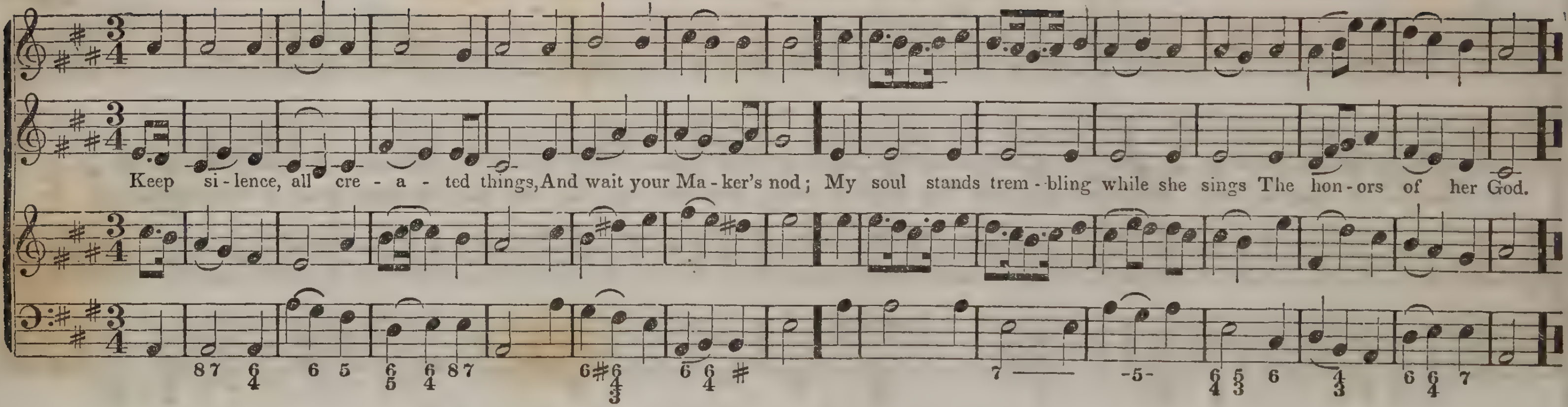

Thee we a-dore, e-ter-nal Name! And hum-bly own to thee; How fee-ble is our mor-tal frame, What dy-ing worms are we.

KONINGSBURGH. C. M.


Slow.
Life is a span, a fleet-ing hour, How soon the va-por flies; Man is a ten-der, transient flow'r, That e'en in blooming dies, That e'en in blooming dies.

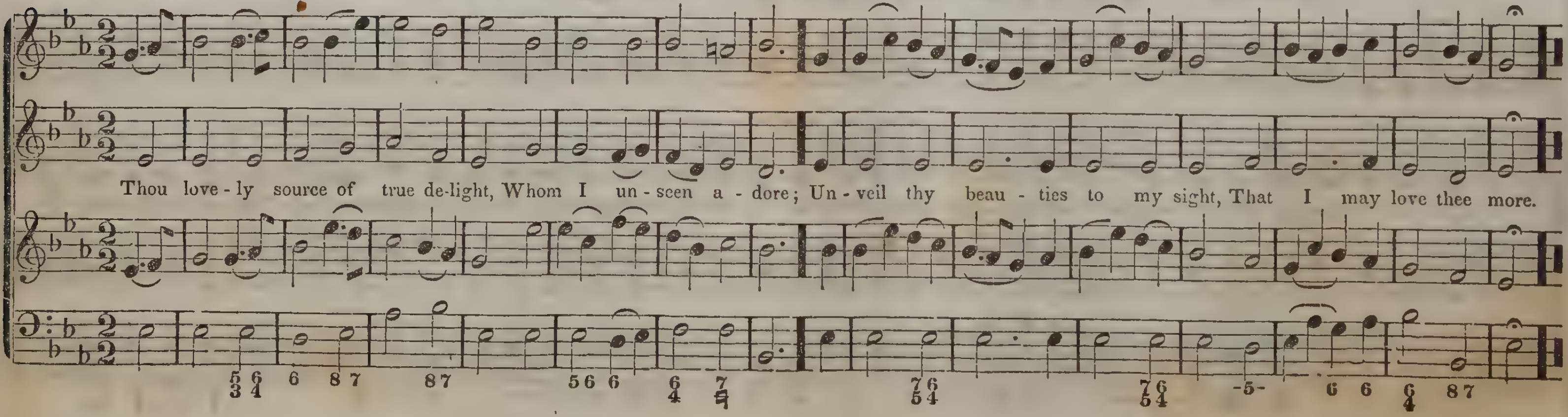
CHICHESTER. C. M.

English Theme.


Keep silence, all created things, And wait your Maker's nod; My soul stands trembling while she sings The honors of her God.

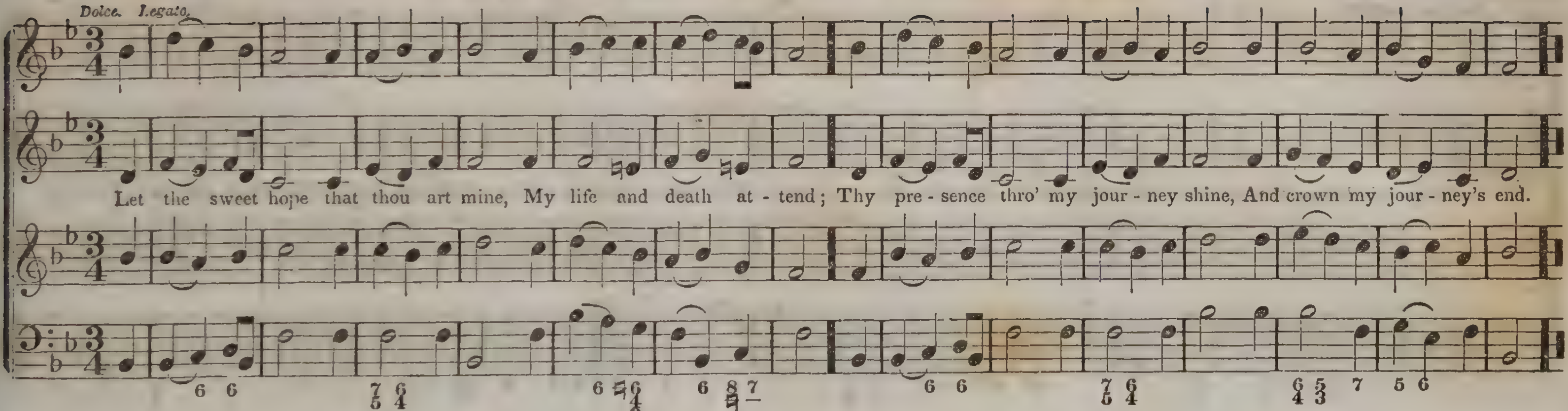
WELLINGBOROUGH. C. M.

King.


Thou lovely source of true delight, Whom I unseen adore; Unveil thy beauties to my sight, That I may love thee more.

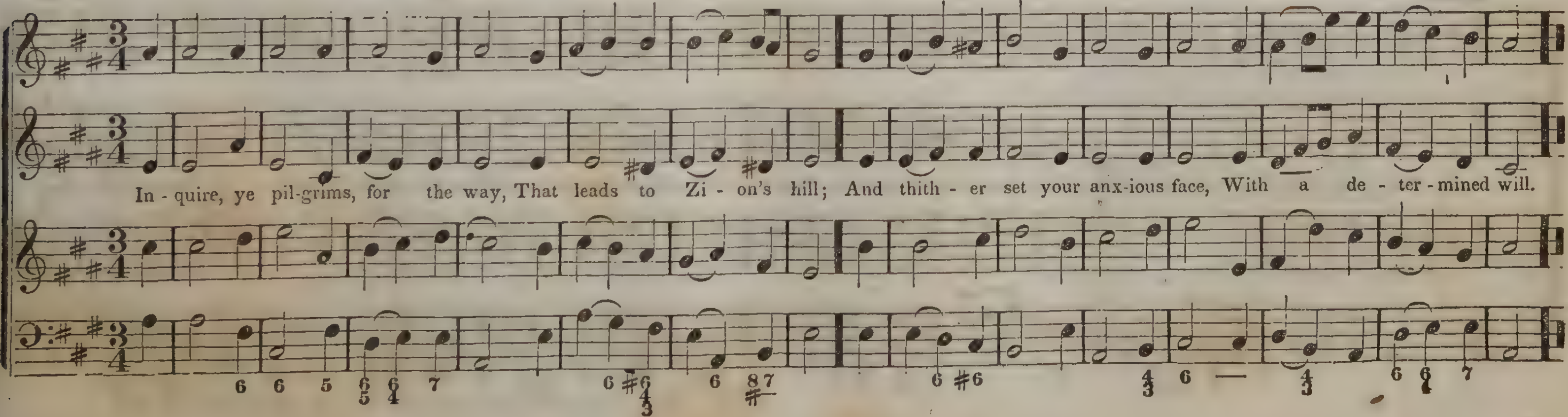
ARMENIA. C. M.

S. B. Pond.


Dolce. Legato.
Let the sweet hope that thou art mine, My life and death at - tend; Thy pre - sence thro' my jour - ney shine, And crown my jour - ney's end.
6 6 7 6 5 4 6 ♮6 4 3 6 8 7 ♮ 6 6 7 6 5 4 6 5 4 3 7 5 6

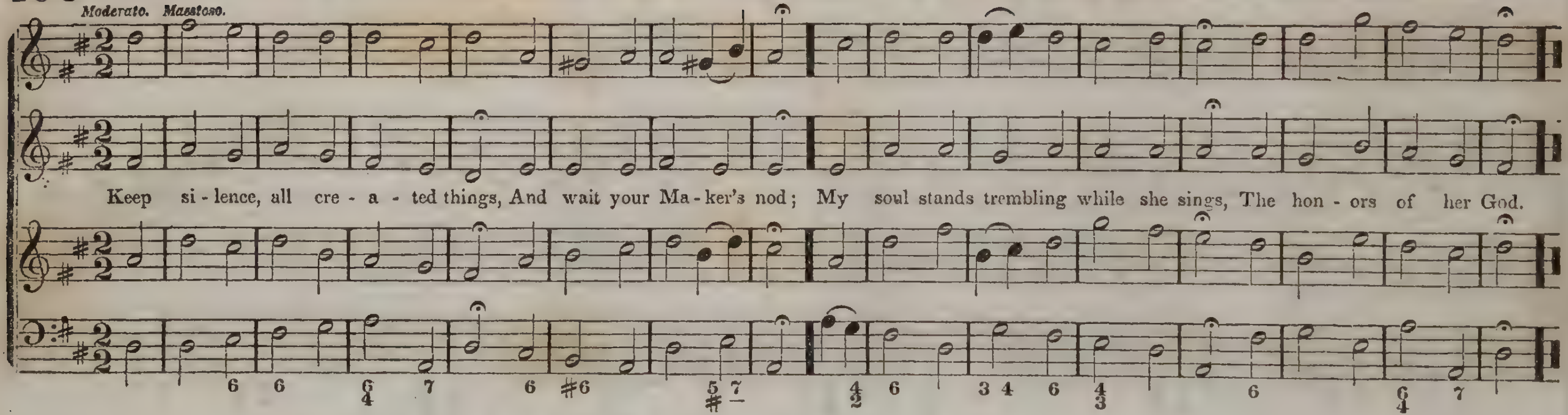
HARTLAND. C. M.

Bartholemon.


In - quire, ye pil-grims, for the way, That leads to Zi - on's hill; And thith - er set your anx-ious face, With a de - ter - mined will.
6 6 5 6 5 6 4 7 6 ♯6 4 3 6 8 7 ♯ 6 ♯6 4 3 6 — 4 3 6 6 4 7

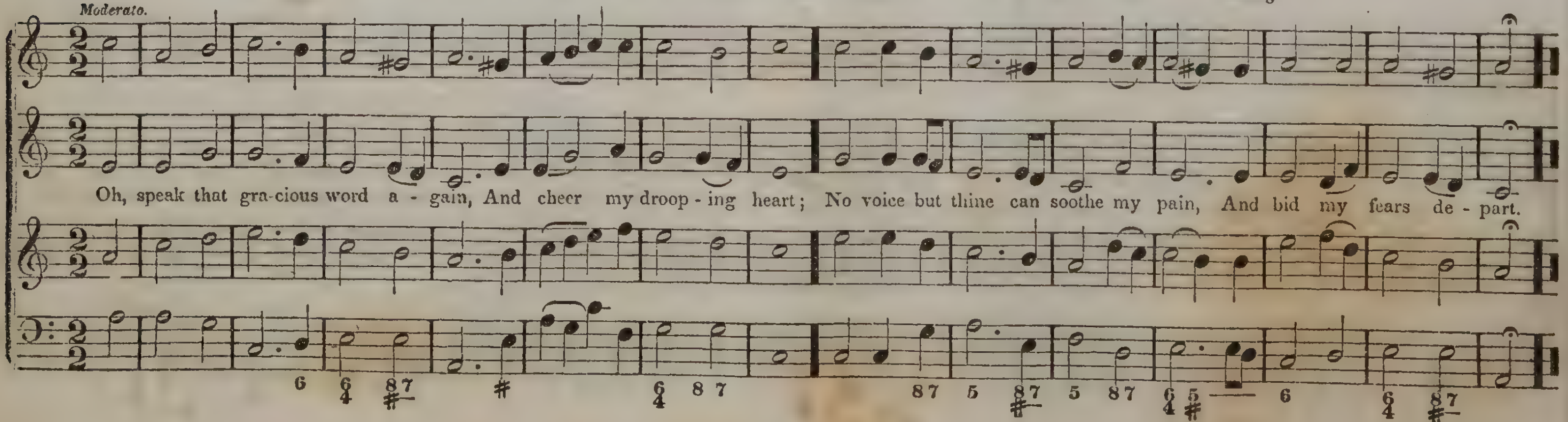
CHALMERS. C. M.

R. A. Smith, of Edinburgh, Scotland.

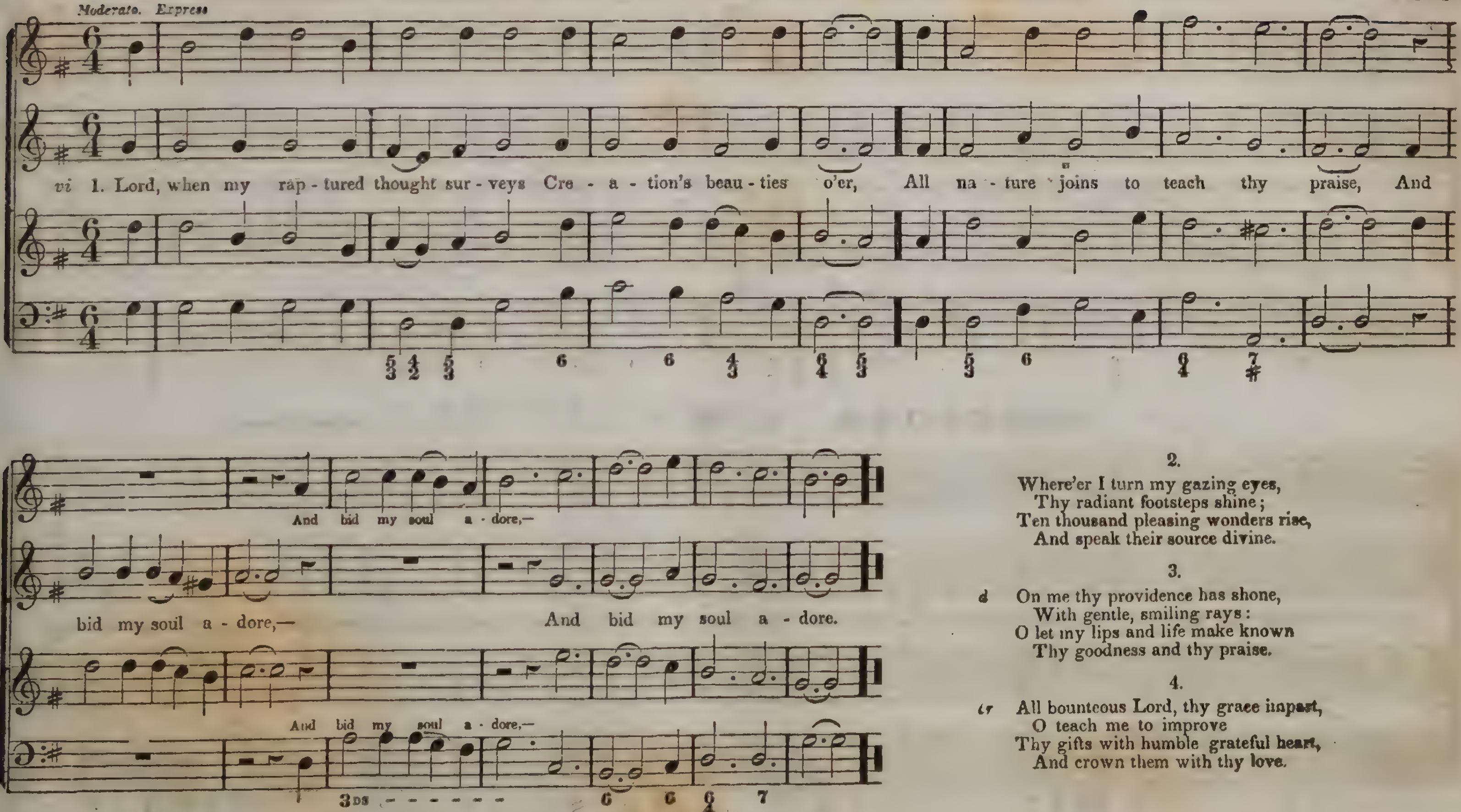

Moderato. Maestoso.
Keep si - lence, all cre - a - ted things, And wait your Ma - ker's nod; My soul stands trembling while she sings, The hon - ors of her God.
6 6 6/4 7 6 #6 5/# 7 4/2 6 3 4 6 4/3 6 6/4 7

SOUTHWOLD. C. M.

King.


Moderato.
Oh, speak that gra-cious word a - gain, And cheer my droop - ing heart; No voice but thine can soothe my pain, And bid my fears de - part.
6 6/4 8 7/# # 6/4 8 7 8 7 5 8 7/# 5 8 7 6/4 5/# 6 6/4 8 7/#

THORNTON. C. M.*


Moderato. Express
vi 1. Lord, when my rap - tured thought sur - veys Cre - a - tion's beau - ties o'er, All na - ture joins to teach thy praise, And
And bid my soul a - dore,—
bid my soul a - dore,— And bid my soul a - dore.
And bid my soul a - dore,—
3ds

2.

Where'er I turn my gazing eyes,
Thy radiant footsteps shine;
Ten thousand pleasing wonders rise,
And speak their source divine.

3.

d On me thy providence has shone,
With gentle, smiling rays:
O let my lips and life make known
Thy goodness and thy praise.

4.

cr All bounteous Lord, thy grace impart,
O teach me to improve
Thy gifts with humble grateful heart,
And crown them with thy love.

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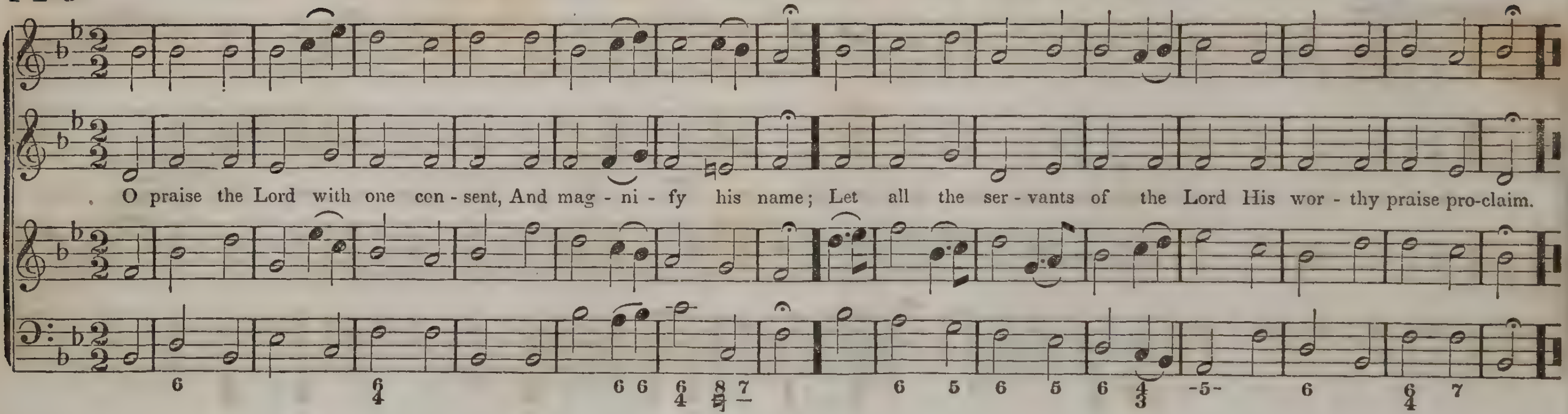
* Here the style of performance should be very delicate, and gentle.

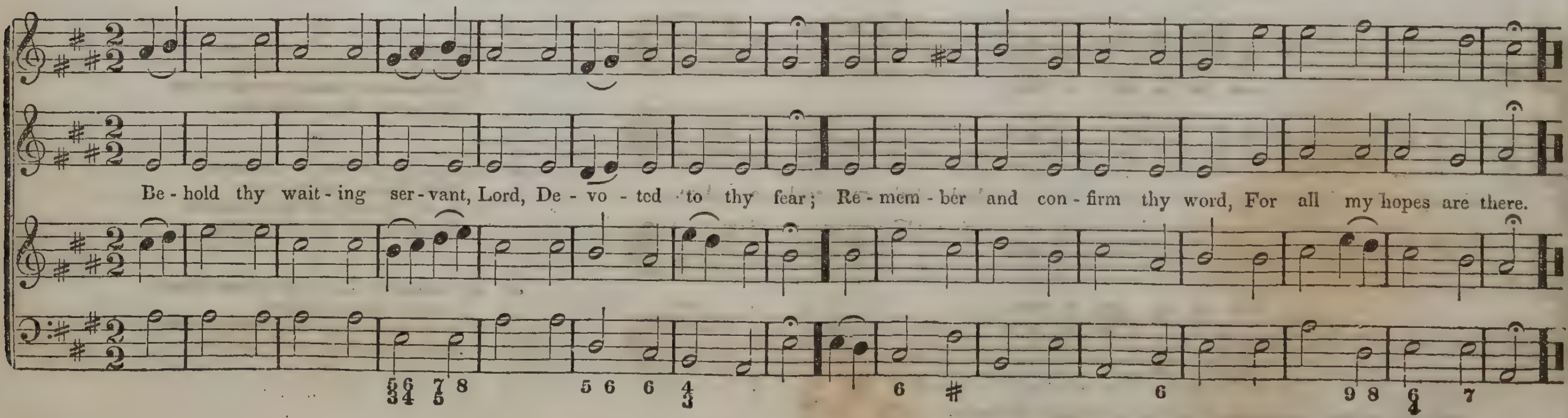
BRISTOL. C. M.

Dr. Hedges, Organist at Bristol, England.


O praise the Lord with one con - sent, And mag - ni - fy his name; Let all the ser - vants of the Lord His wor - thy praise pro-claim.
6 6/4 6 6 6/4 8/5 7 6 5 6 5 6 4/3 -5- 6 6/4 7

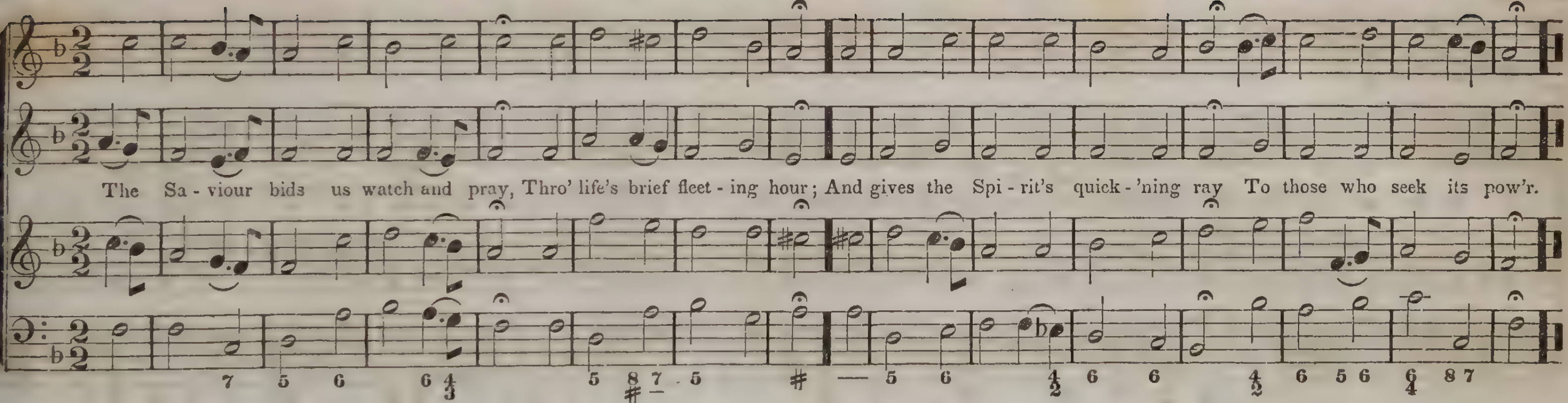
SHEFFORD. C. M.

English Theme.


Be - hold thy wait - ing ser - vant, Lord, De - vo - ted to thy fear; Re - mem - ber and con - firm thy word, For all my hopes are there.
5 6/3 4 7/5 8 5 6 6 4/3 6 ♯ 6 9 8 6/4 7

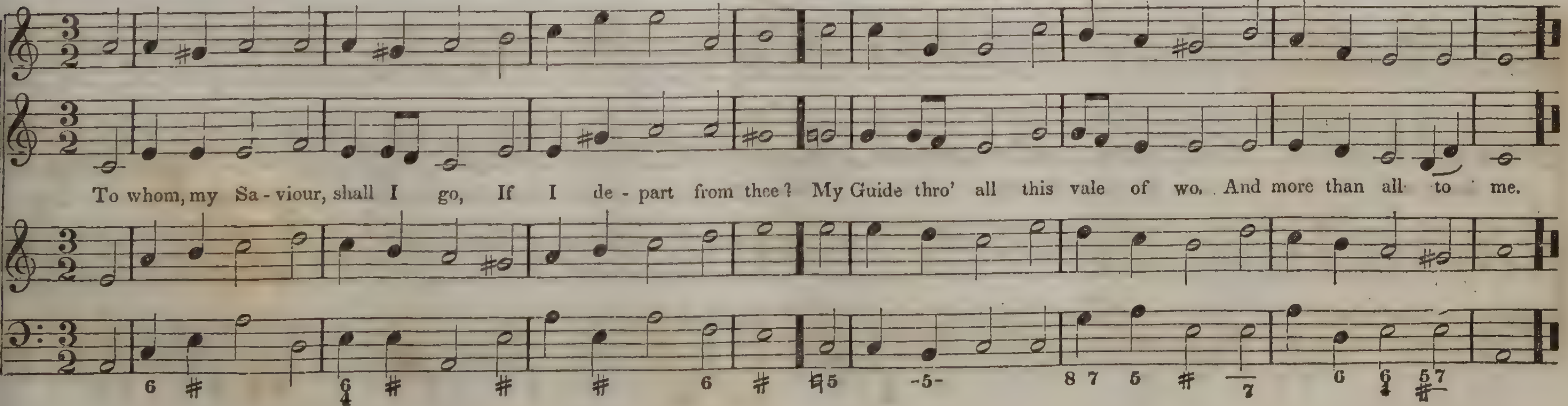
ASHTON. C. M.

Burroughs.


The Sa - viour bids us watch and pray, Thro' life's brief fleet - ing hour; And gives the Spi - rit's quick - 'ning ray To those who seek its pow'r.
7 5 6 6 4 3 5 8 ♯ 7 5 ♯ 5 6 4 2 6 6 4 2 6 5 6 6 4 8 7

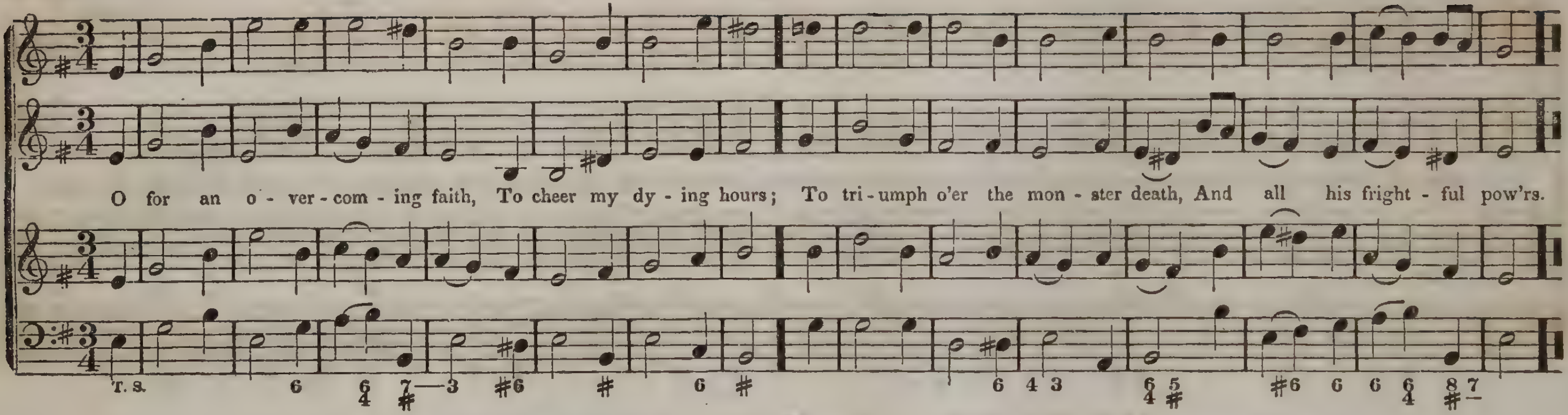
HERVEY. C. M.

H.

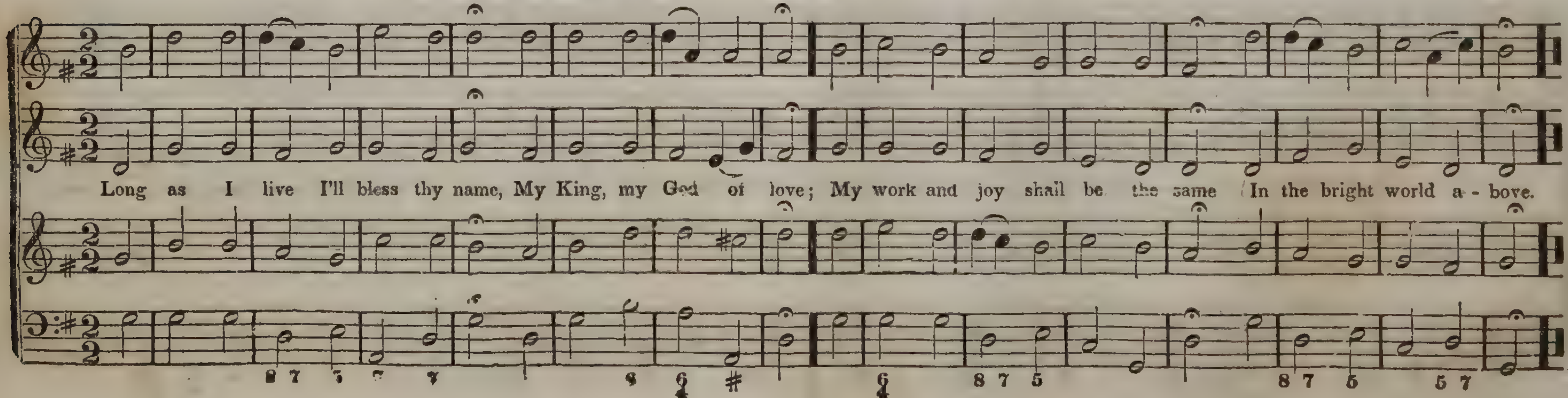

To whom, my Sa - viour, shall I go, If I de - part from thee? My Guide thro' all this vale of wo, And more than all to me.
6 ♯ 6 4 ♯ ♯ ♯ 6 ♯ ♮5 5 8 7 5 ♯ 7 6 6 4 5 ♯ 7

ORLEANS. C. M.

Old Parochial.

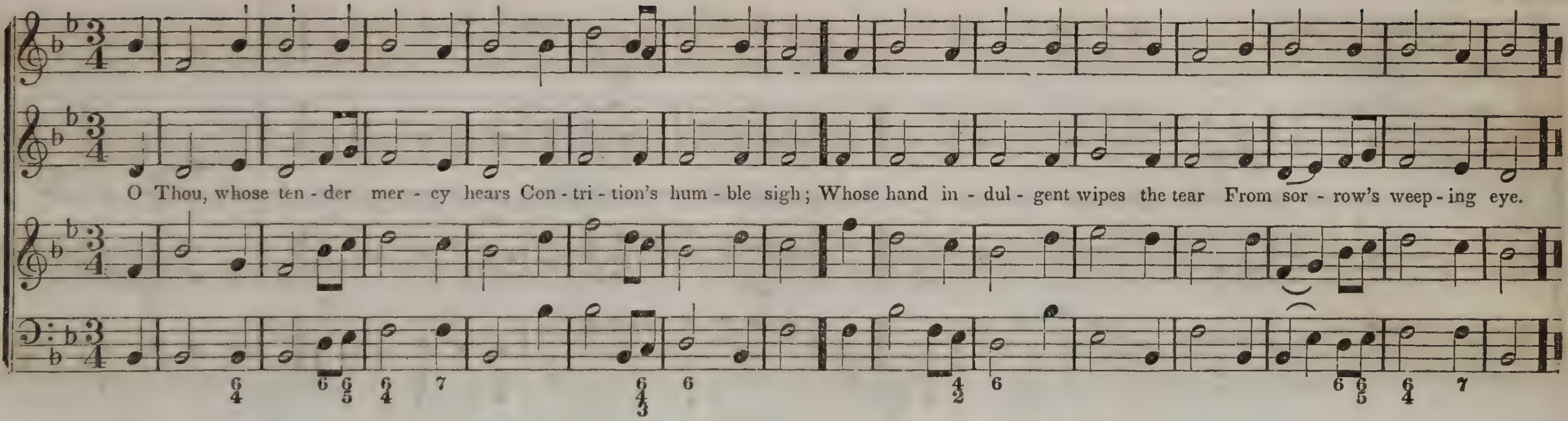

O for an o - ver - com - ing faith, To cheer my dy - ing hours; To tri - umph o'er the mon - ster death, And all his fright - ful pow'rs.
T. S.

DOUGLASS. C. M.


Long as I live I'll bless thy name, My King, my God of love; My work and joy shall be the same In the bright world a - bove.

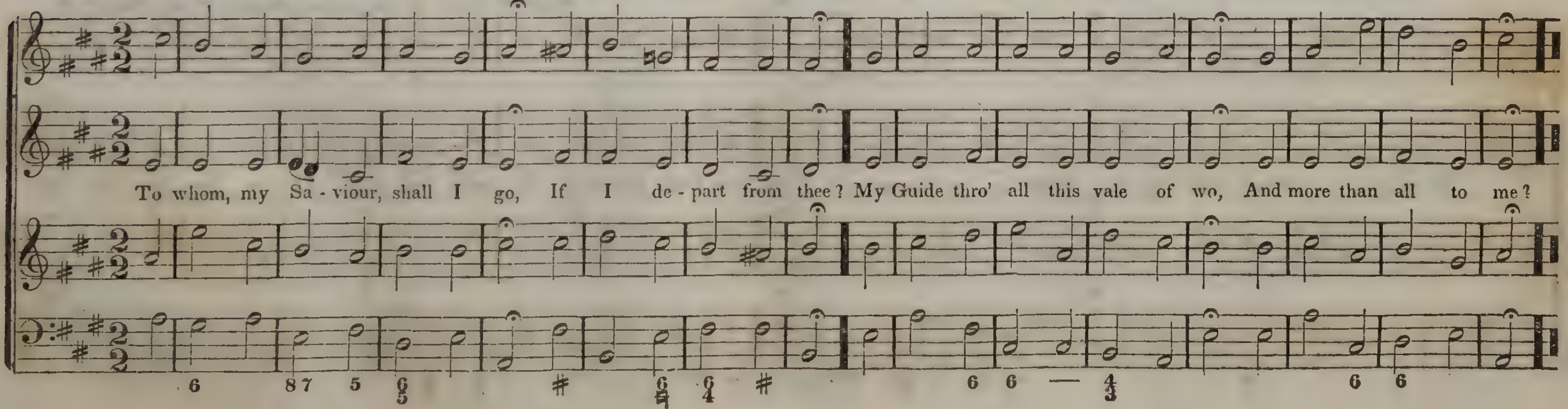
AVON. C. M.

Scottish.


O Thou, whose ten - der mer - cy hears Con - tri - tion's hum - ble sigh; Whose hand in - dul - gent wipes the tear From sor - row's weep - ing eye.
6 4 6 6 5 6 4 7 6 4 3 6 4 2 6 6 6 5 6 4 7

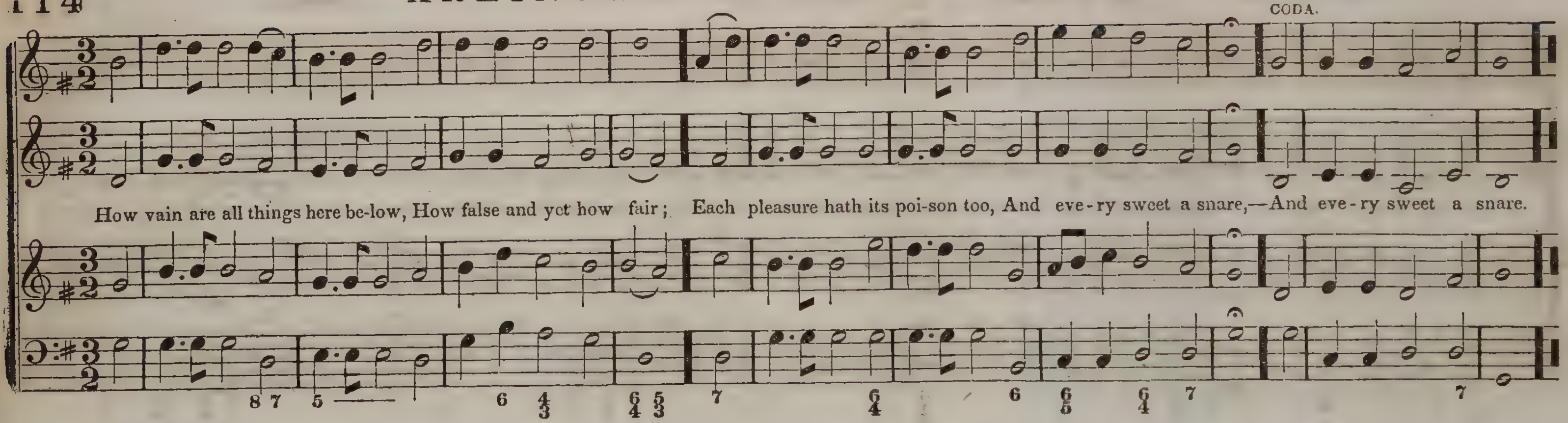
ROXTON. C. M

Novello.


To whom, my Sa - viour, shall I go, If I de - part from thee? My Guide thro' all this vale of wo, And more than all to me?
6 8 7 5 6 5 ♯ 6 4 6 4 ♯ 6 6 — 4 3 6 6

ARLINGTON. C. M.

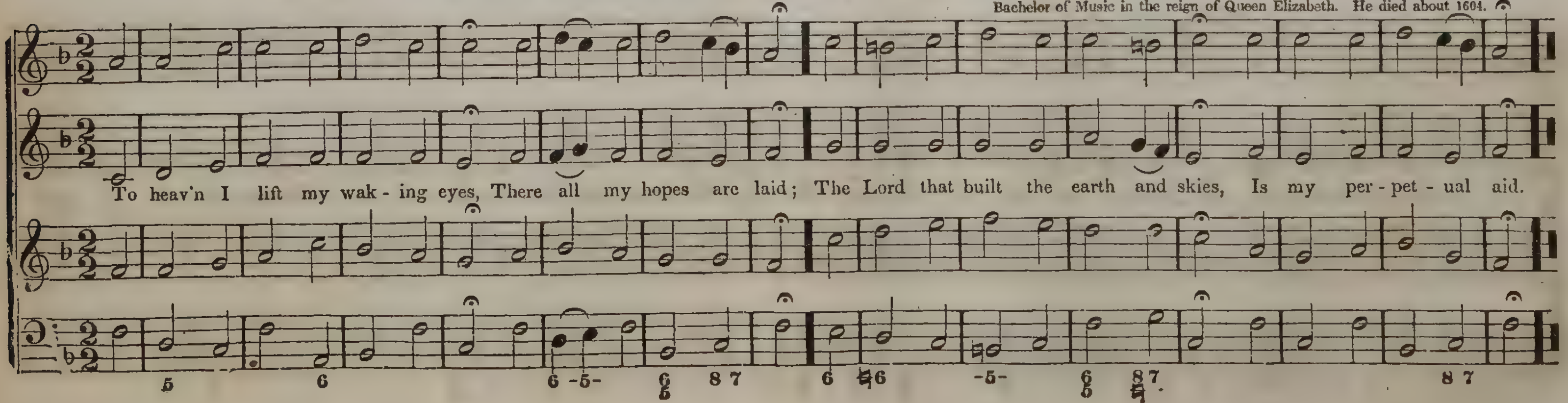
Dr. Arne.


CODA.
How vain are all things here be-low, How false and yet how fair; Each pleasure hath its poi-son too, And eve-ry sweet a snare,—And eve-ry sweet a snare.
8 7 5 6 4 3 6 4 5 3 7 6 4 6 6 5 6 4 7 7

CARDINGTON. C. M.

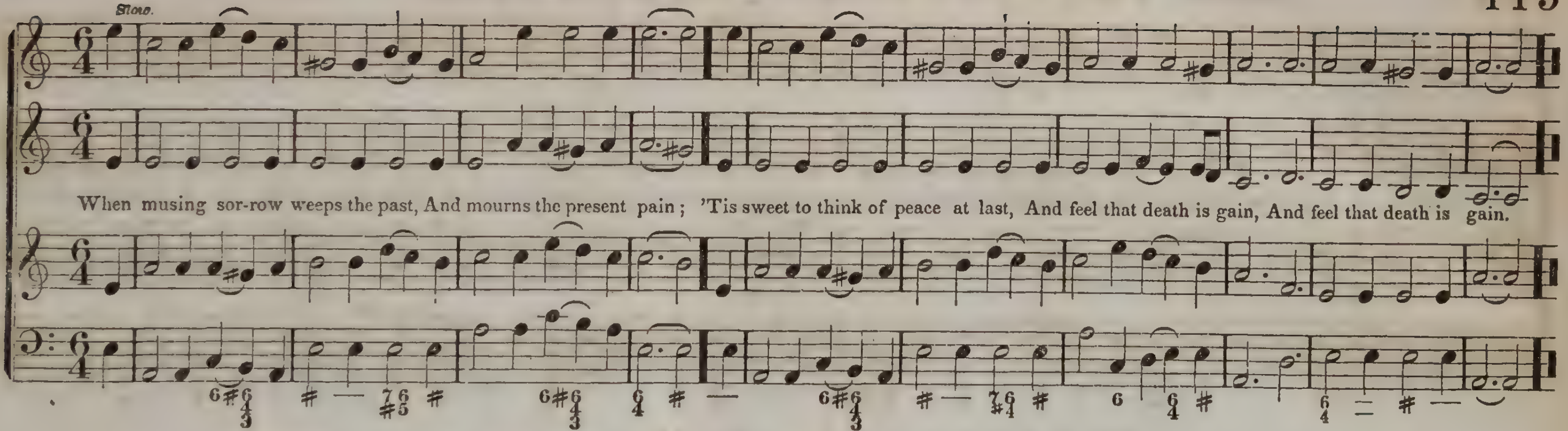
Th. Morley,

Bachelor of Music in the reign of Queen Elizabeth. He died about 1604.


To heav'n I lift my wak-ing eyes, There all my hopes are laid; The Lord that built the earth and skies, Is my per-pet-ual aid.
5 6 6 -5- 6 5 8 7 6 ♮6 -5- 6 5 8 7 8 7

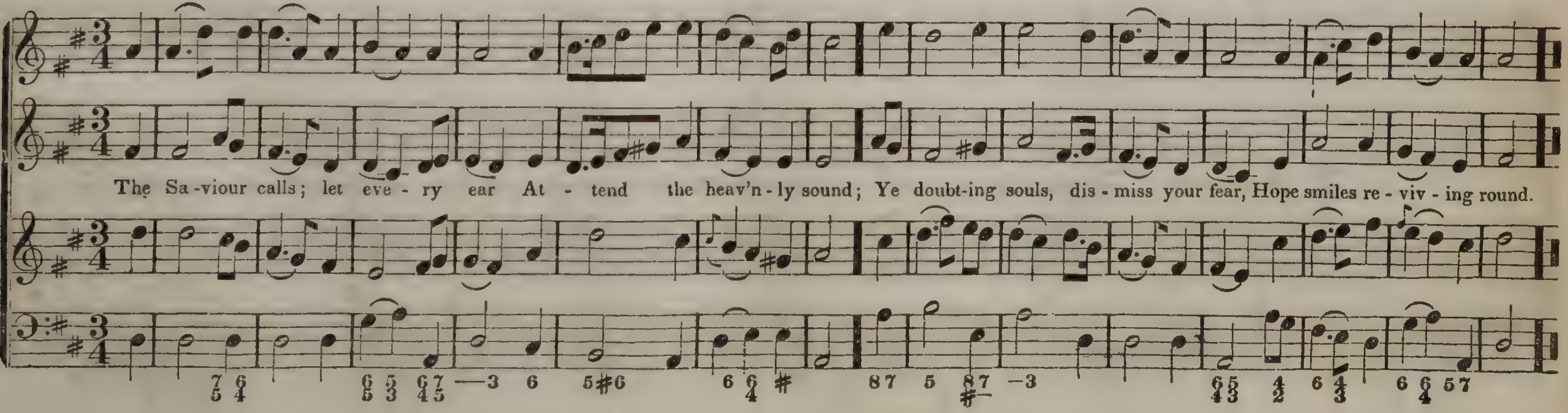
RIDGEWAY. C. M.

K—lff.

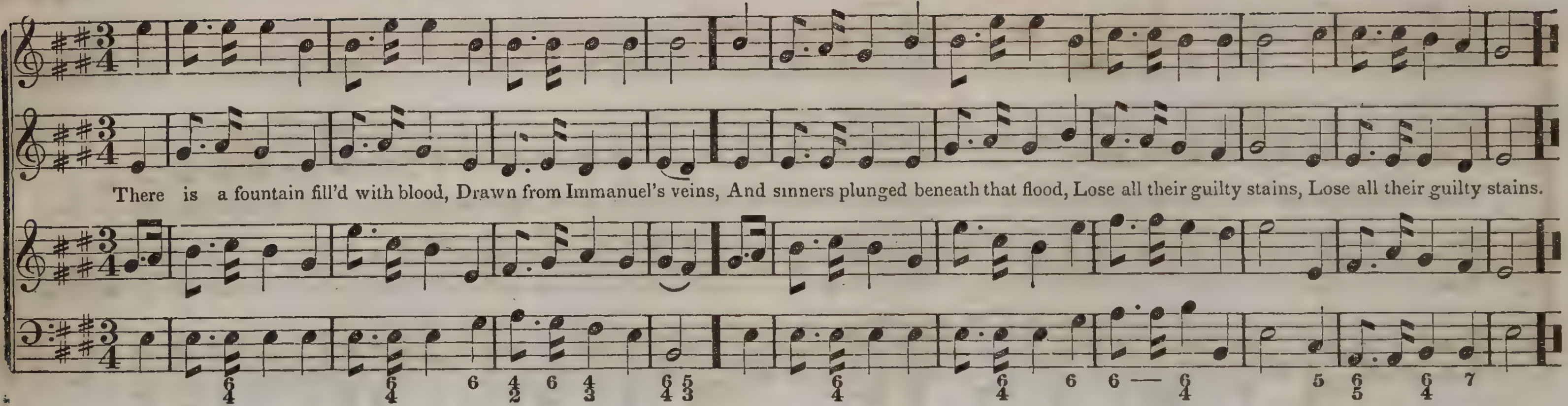

Slow.
When musing sor-row weeps the past, And mourns the present pain; 'Tis sweet to think of peace at last, And feel that death is gain, And feel that death is gain.

BERWICK. C. M.

Subject from Haydn.

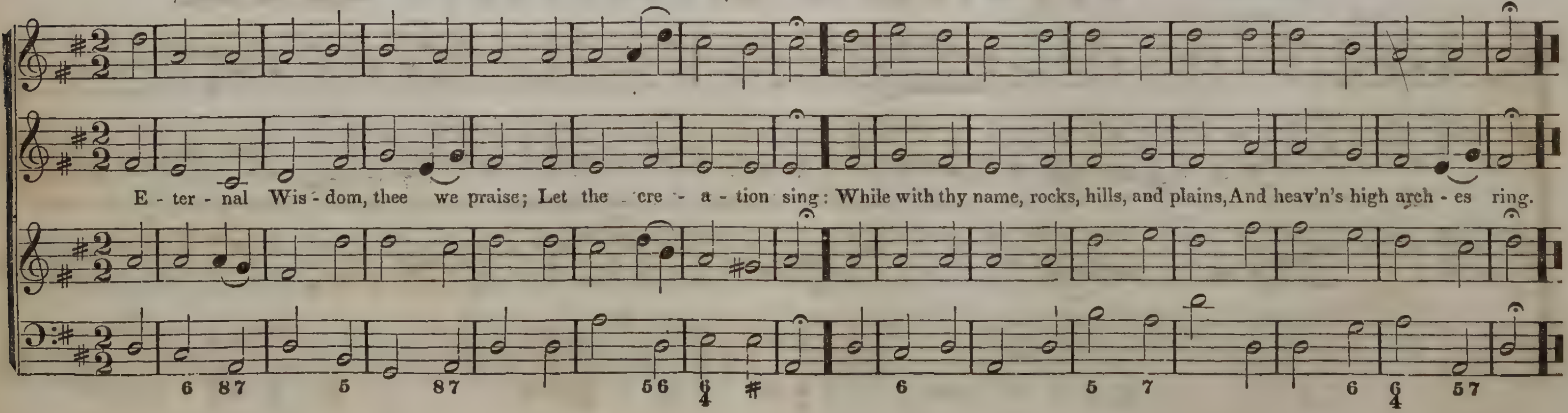

The Sa-viour calls; let eve - ry ear At - tend the heav'n - ly sound; Ye doubt-ing souls, dis - miss your fear, Hope smiles re - viv - ing round.

FOUNTAIN. C. M.


There is a fountain fill'd with blood, Drawn from Immanuel's veins, And sinners plunged beneath that flood, Lose all their guilty stains, Lose all their guilty stains.

CLEAVELAND. C. M.

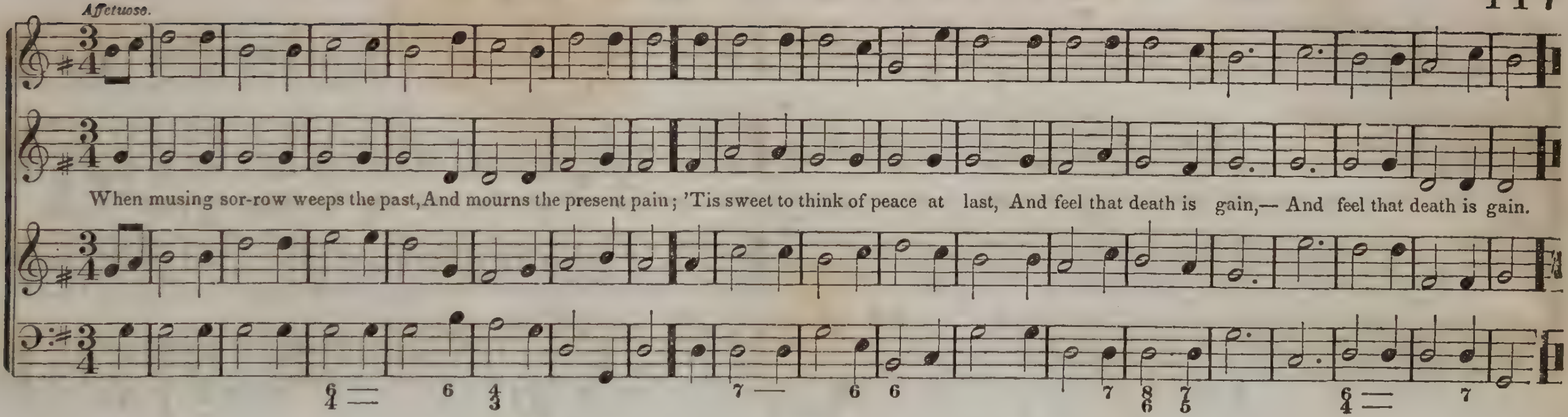
K—lff.


E - ter - nal Wis - dom, thee we praise; Let the cre - a - tion sing: While with thy name, rocks, hills, and plains, And heav'n's high arch - es ring.

BELVILLE. C. M.

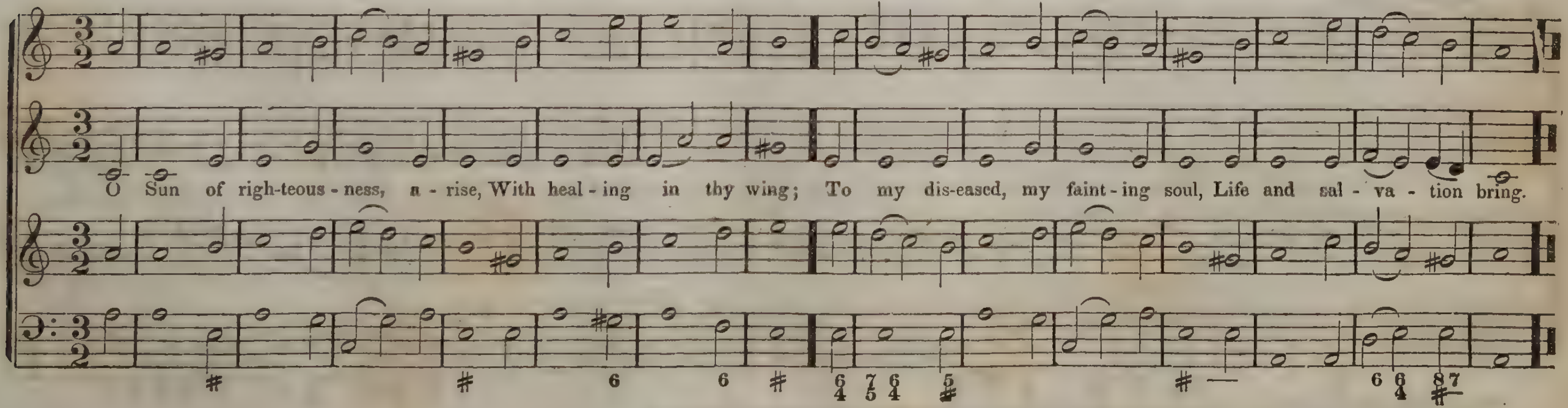
Collier.

Affetuoso.


When musing sor-row weeps the past, And mourns the present pain; 'Tis sweet to think of peace at last, And feel that death is gain,— And feel that death is gain.

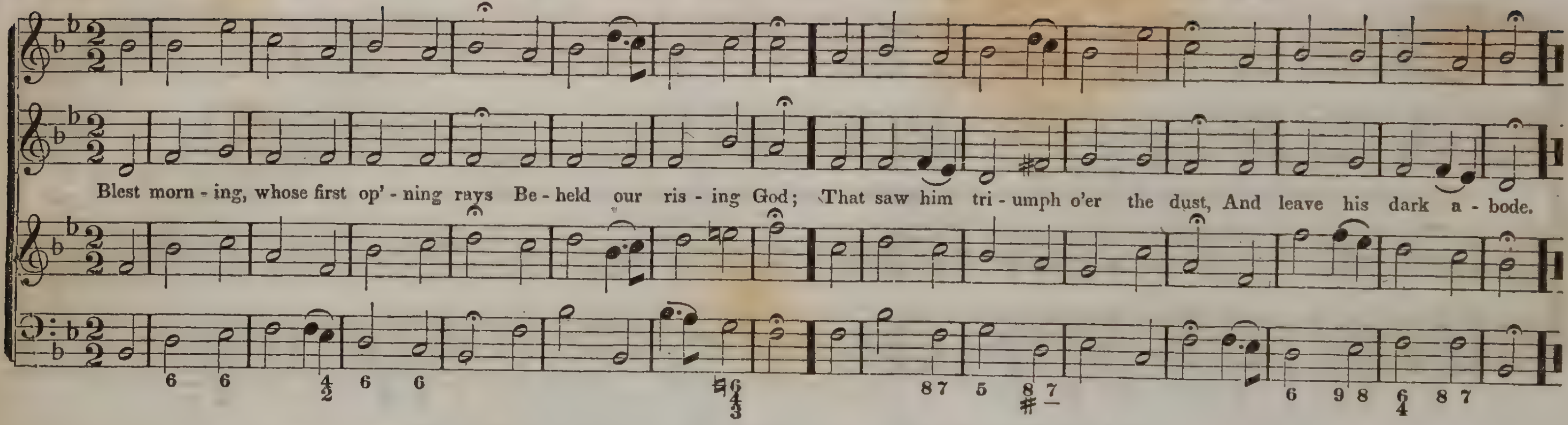
BURFORD. C. M.

Purcell.

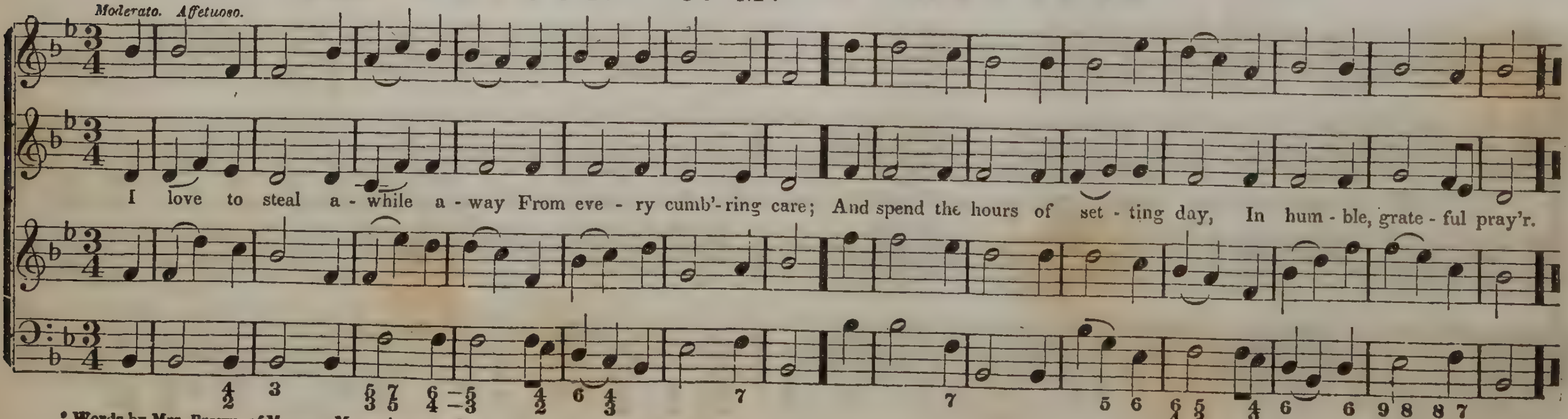

O Sun of righ-teous - ness, a - rise, With heal - ing in thy wing; To my dis-eased, my faint - ing soul, Life and sal - va - tion bring.

NOTTINGHAM. C. M.

J. Clark.


Blest morn - ing, whose first op' - ning rays Be - held our ris - ing God; That saw him tri - umph o'er the dust, And leave his dark a - bode.

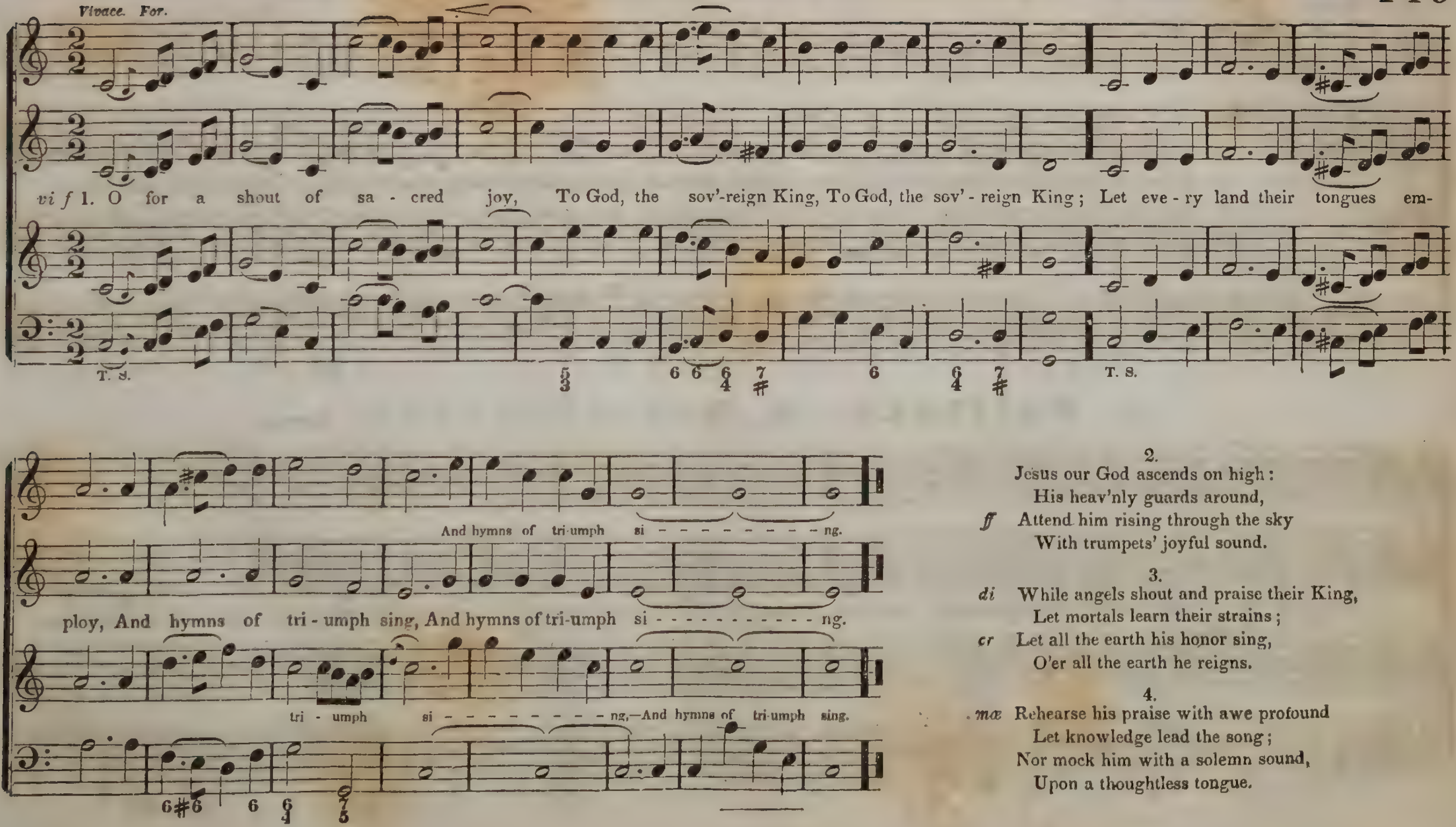
MONSON.* C. M.


Moderato. Affetuoso.
I love to steal a - while a - way From eve - ry cumb'-ring care; And spend the hours of set - ting day, In hum - ble, grate - ful pray'r.

* Words by Mrs. Brown, of Monson, Massachusetts—Music arranged from an original melody, furnished by her son.

MALDEN. C. M.

K—Iff.


Vivace. For.
vi f 1. O for a shout of sa - cred joy, To God, the sov'-reign King, To God, the sov' - reign King; Let eve - ry land their tongues em-
ploy, And hymns of tri - umph sing, And hymns of tri-umph si - - - - - - - - - - - ng.
And hymns of tri-umph si - - - - - - - - - - ng.
tri - umph si - - - - - - - - - ng,—And hymns of tri-umph sing.
T. S.
5 3
6 6 6 4 7 ♯
6
6 4 7 ♯
T. S.
6 ♯6 6 6 4 7 5

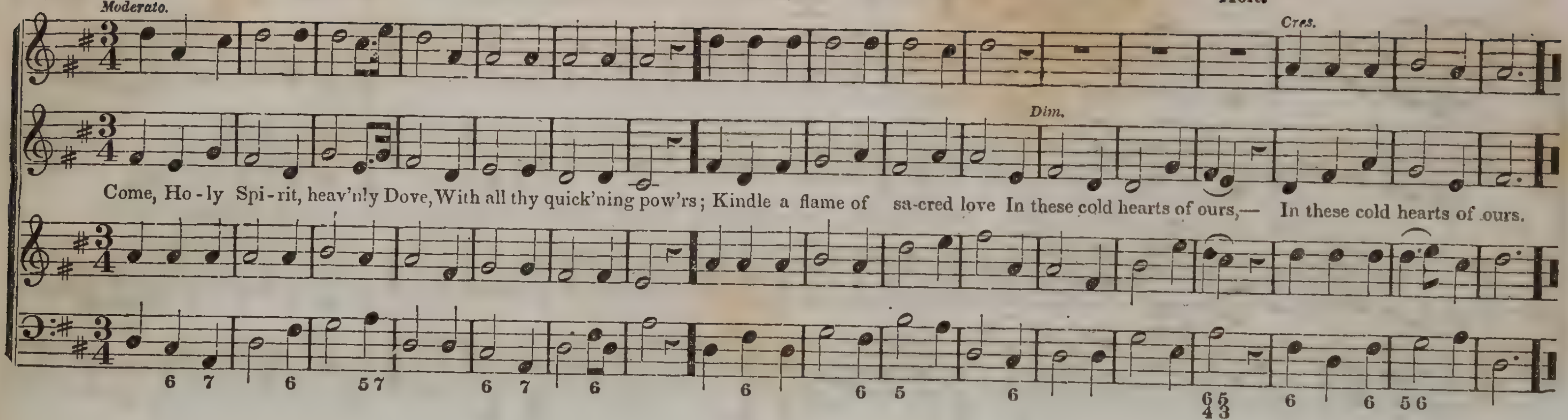
2.
Jesus our God ascends on high:
His heav'nly guards around,
ff Attend him rising through the sky
With trumpets' joyful sound.

3.
di While angels shout and praise their King,
Let mortals learn their strains;
cr Let all the earth his honor sing,
O'er all the earth he reigns.

4.
mæ Rehearse his praise with awe profound
Let knowledge lead the song;
Nor mock him with a solemn sound,
Upon a thoughtless tongue.

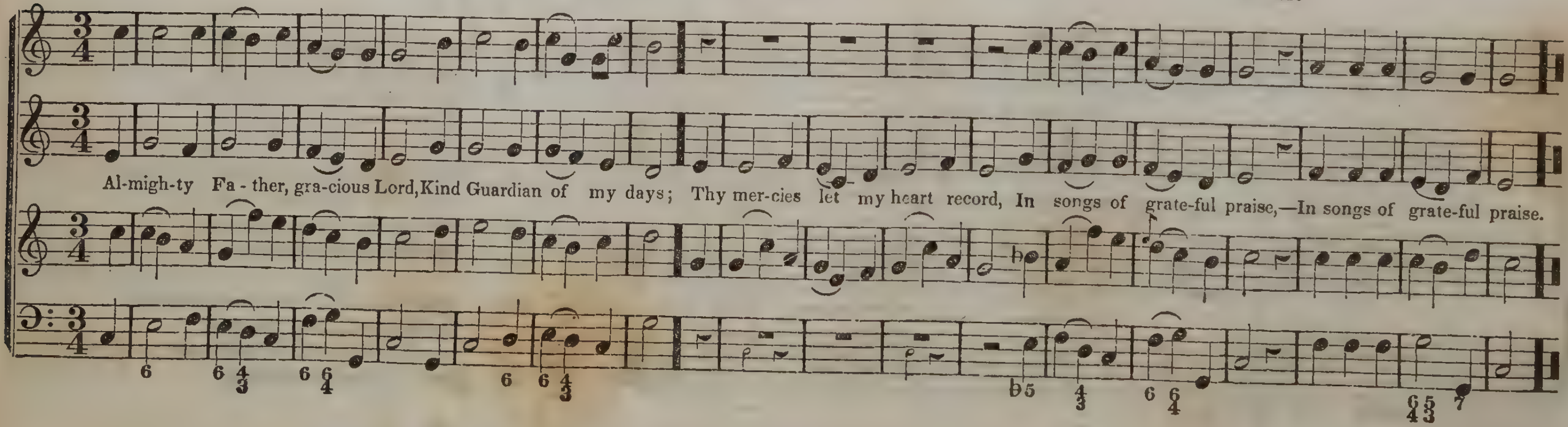
GRAVES. C. M.

Holt.


Moderato.
Cres.
Dim.
Come, Ho-ly Spi-rit, heav'nly Dove, With all thy quick'ning pow'rs; Kindle a flame of sa-cred love In these cold hearts of ours,— In these cold hearts of ours.
6 7 6 57 6 7 6 6 6 5 6 6 5 4 3 6 6 56

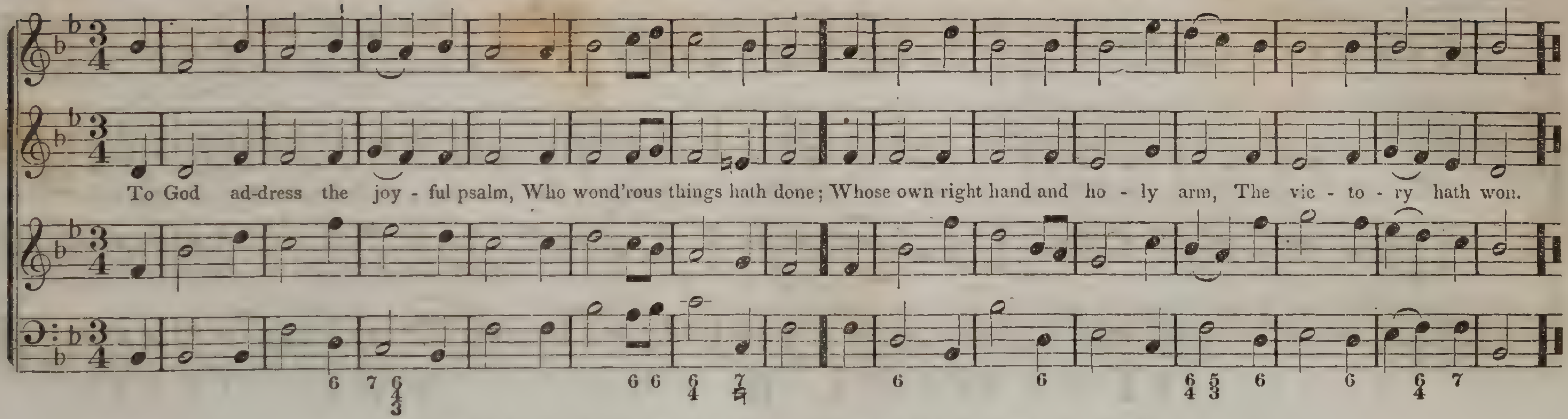
HATFIELD. C. M.

Jarman.


Al-migh-ty Fa-ther, gra-cious Lord, Kind Guardian of my days; Thy mer-cies let my heart record, In songs of grate-ful praise,—In songs of grate-ful praise.
6 6 4 3 6 6 4 6 6 4 3 ♭5 4 3 6 6 4 6 5 4 3 7

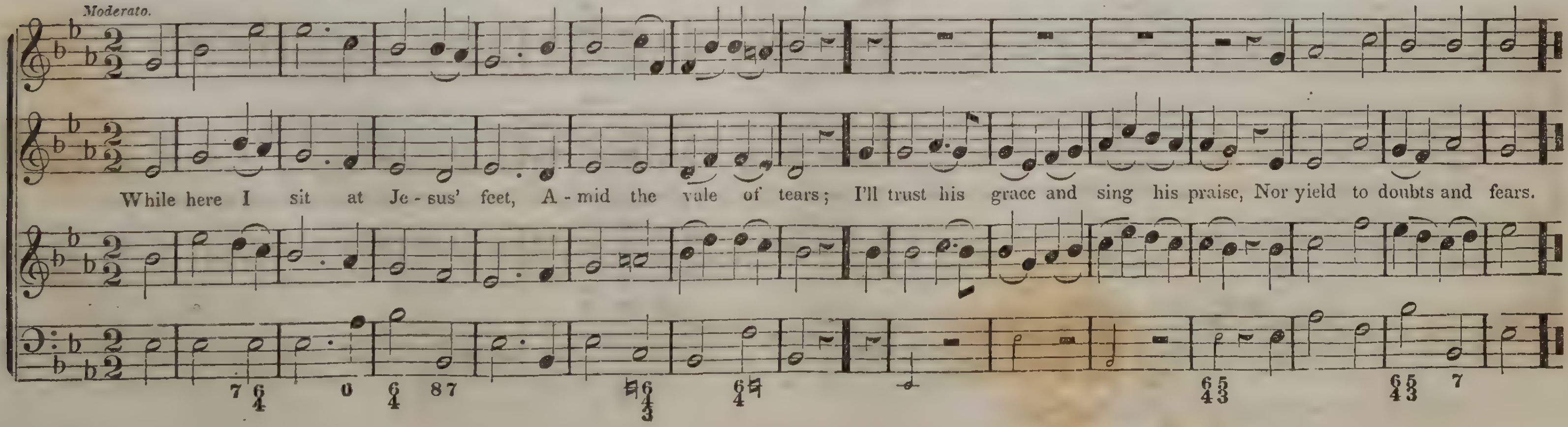
HARRISBURGH. C. M.

English Theme.


To God ad-dress the joy - ful psalm, Who wond'rous things hath done; Whose own right hand and ho - ly arm, The vic - to - ry hath won.

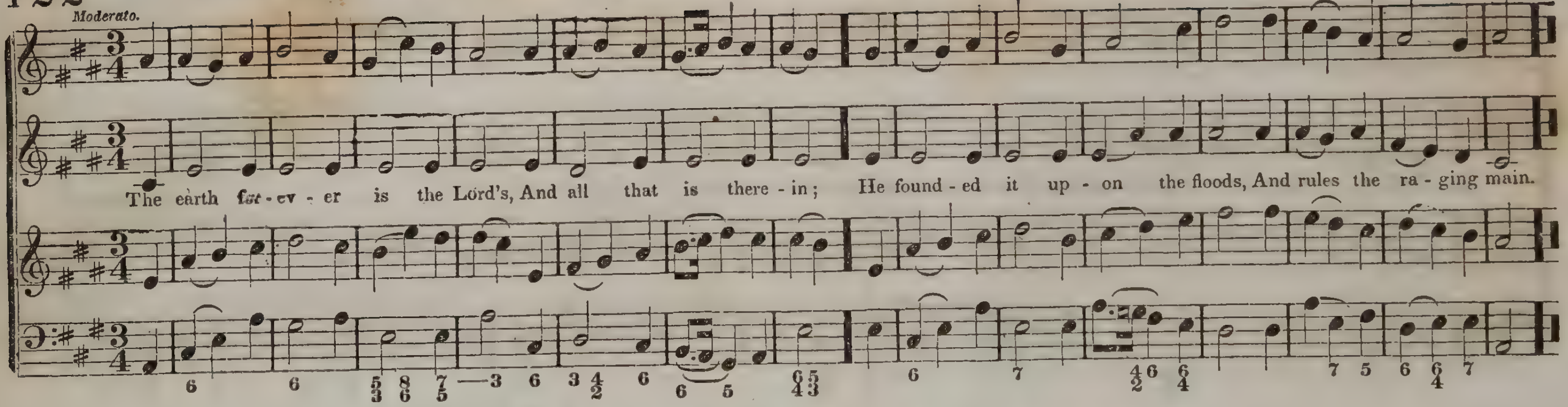
NORTHFIELD. C. M.

H.

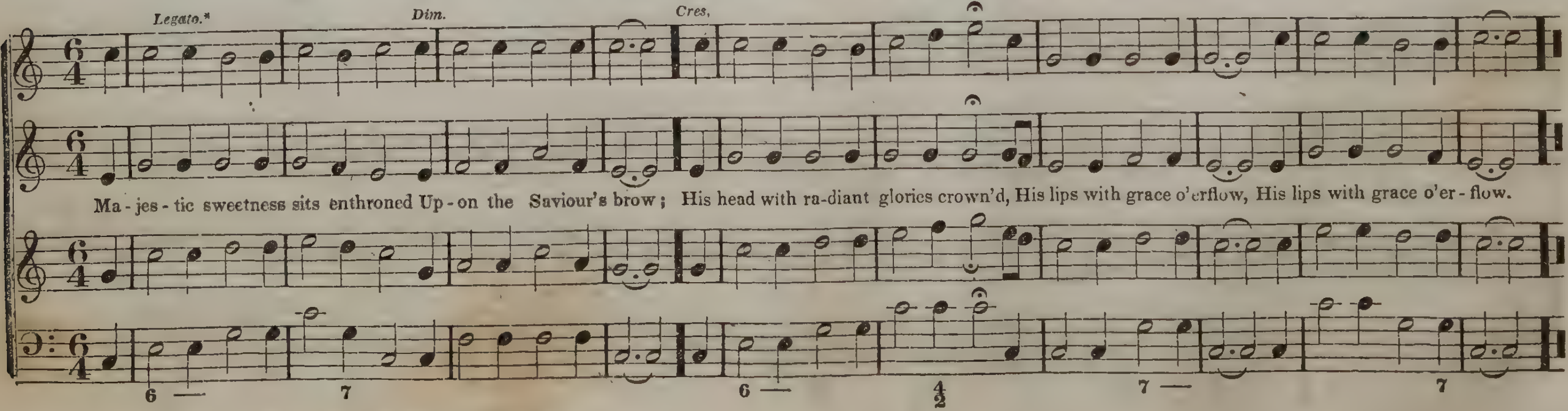

Moderato.
While here I sit at Je - sus' feet, A - mid the vale of tears; I'll trust his grace and sing his praise, Nor yield to doubts and fears.

FINLAND. C. M.

English Theme.


Moderato.
The earth for - ev - er is the Lord's, And all that is there - in; He found - ed it up - on the floods, And rules the ra - ging main.

ORTONVILLE. C. M.


Legato.*
Dim.
Cres.
Ma - jes - tic sweetness sits enthroned Up - on the Saviour's brow; His head with ra-diant glories crown'd, His lips with grace o'erflow, His lips with grace o'er - flow.

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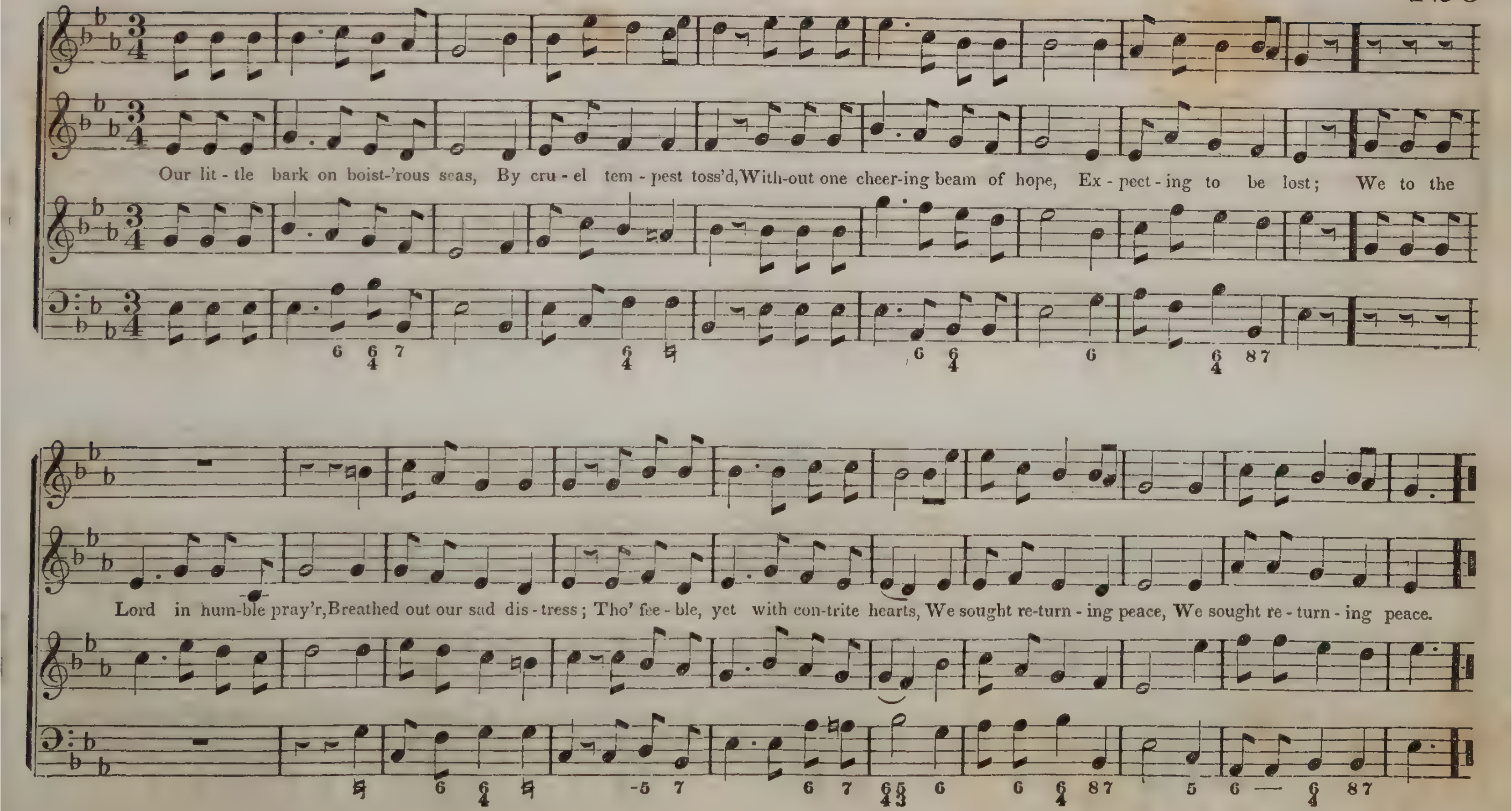
* The Swell as indicative of great tenderness, is here required.

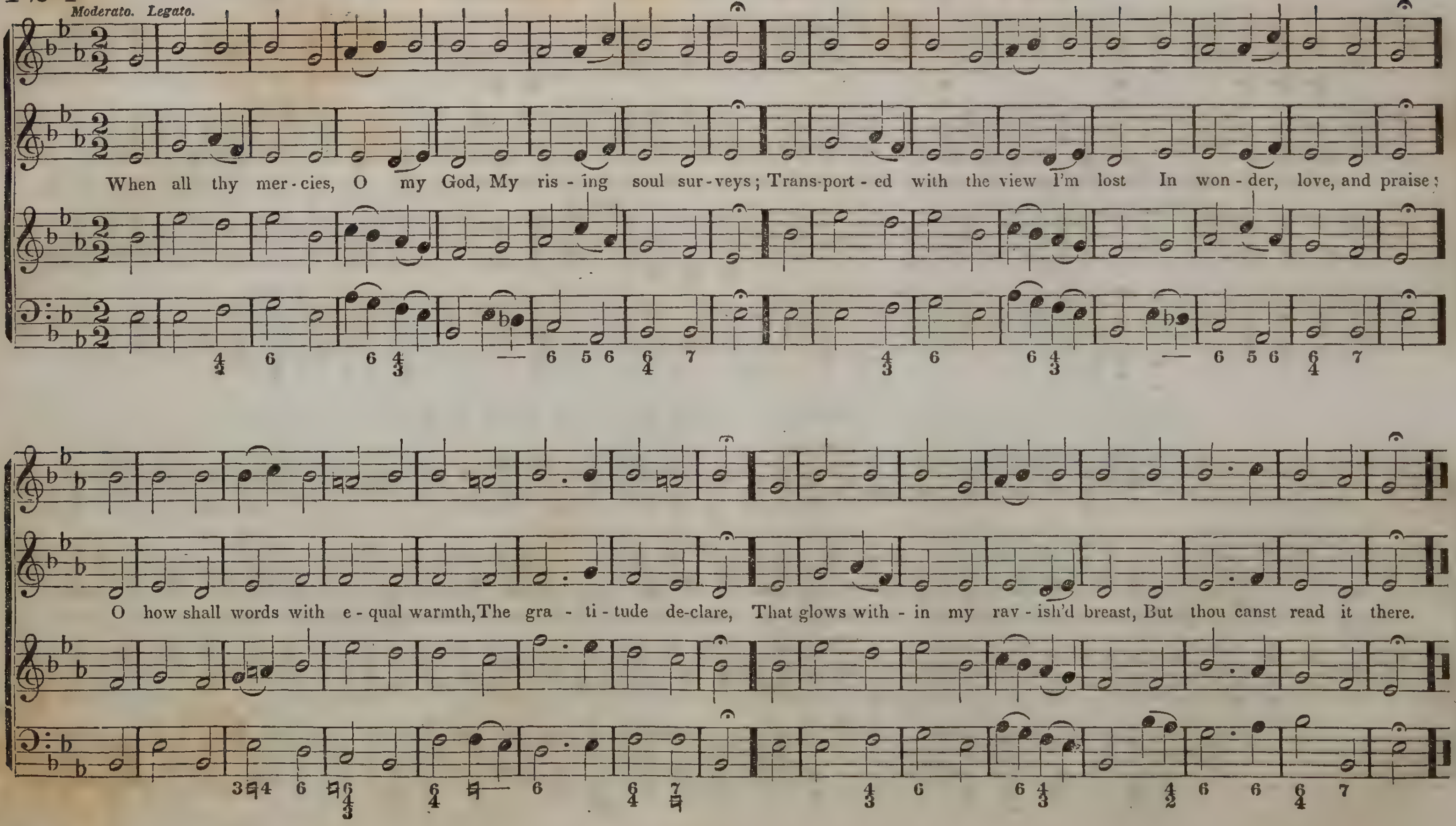
DELIVERANCE. C. M. [Double.]

H.

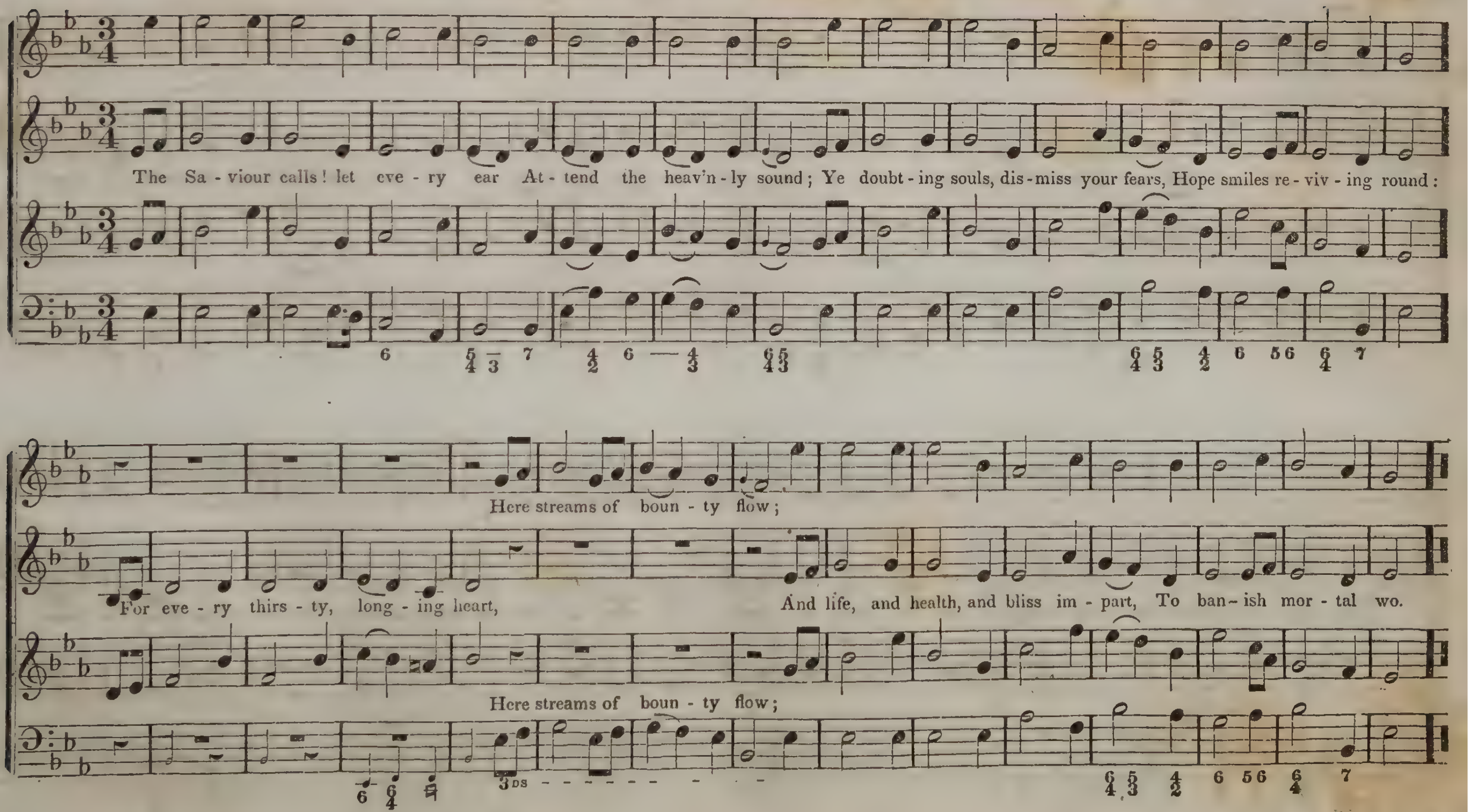

Our lit - tle bark on boist-'rous seas, By cru - el tem - pest toss'd, With-out one cheer-ing beam of hope, Ex - pect - ing to be lost; We to the
Lord in hum-ble pray'r, Breathed out our sad dis - tress; Tho' fee - ble, yet with con-trite hearts, We sought re-turn - ing peace, We sought re - turn - ing peace.

ANNAPOLIS. C. M. [Double.]

English Theme.


Moderato. Legato.
When all thy mer-cies, O my God, My ris-ing soul sur-veys; Trans-port-ed with the view I'm lost In won-der, love, and praise;
O how shall words with e-qual warmth, The gra-ti-tude de-clare, That glows with-in my rav-ish'd breast, But thou canst read it there.

BLACKBURN.* C. M. [Double.]


The Saviour calls! let every ear Attend the heav'nly sound; Ye doubting souls, dismiss your fears, Hope smiles reviving round:
Here streams of bounty flow;
For every thirsty, longing heart,
And life, and health, and bliss impart, To banish mortal wo.
Here streams of bounty flow;
3 DS

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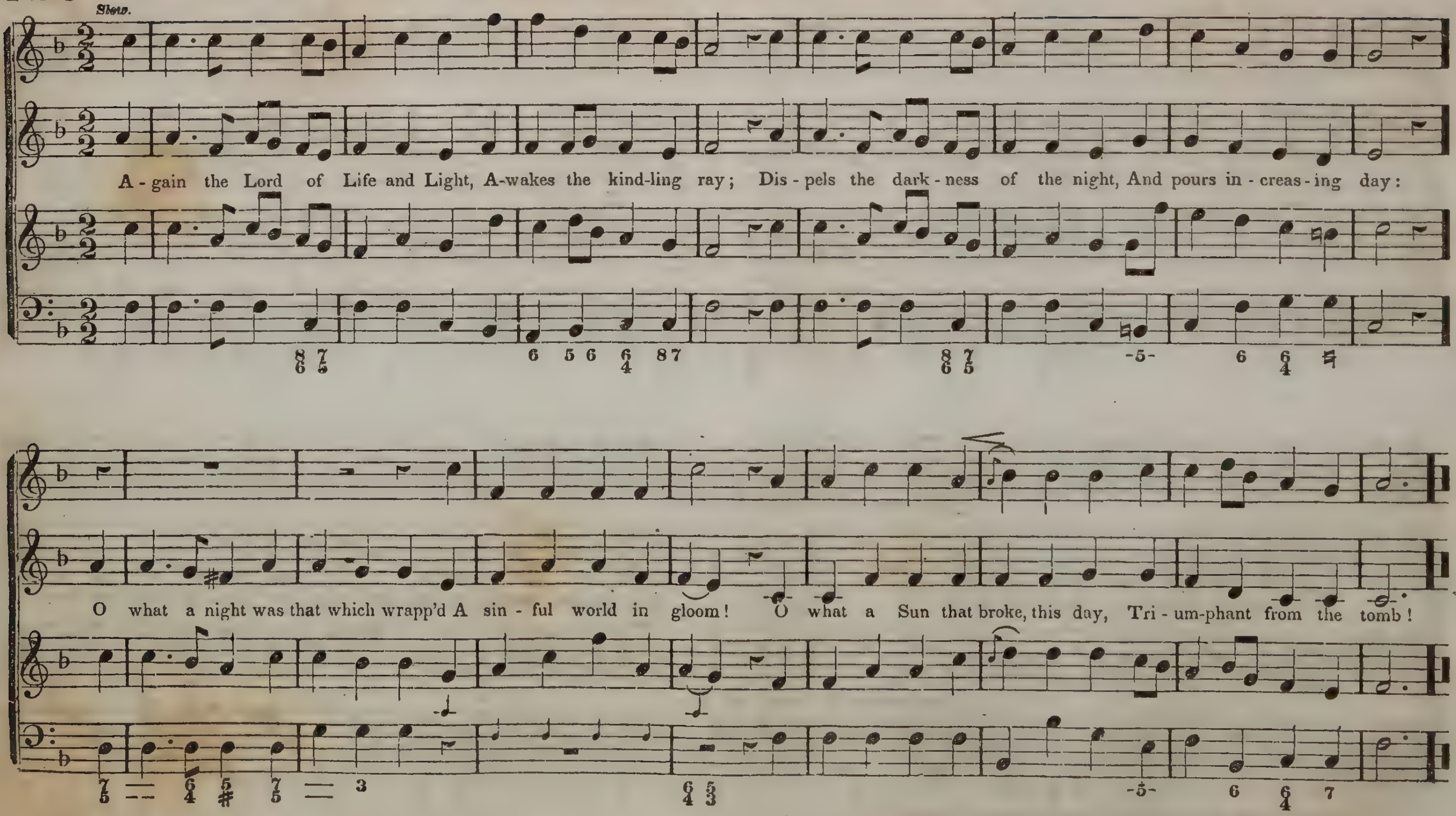
* A derivative from this tune is found among the Metres of 11s & 8s.

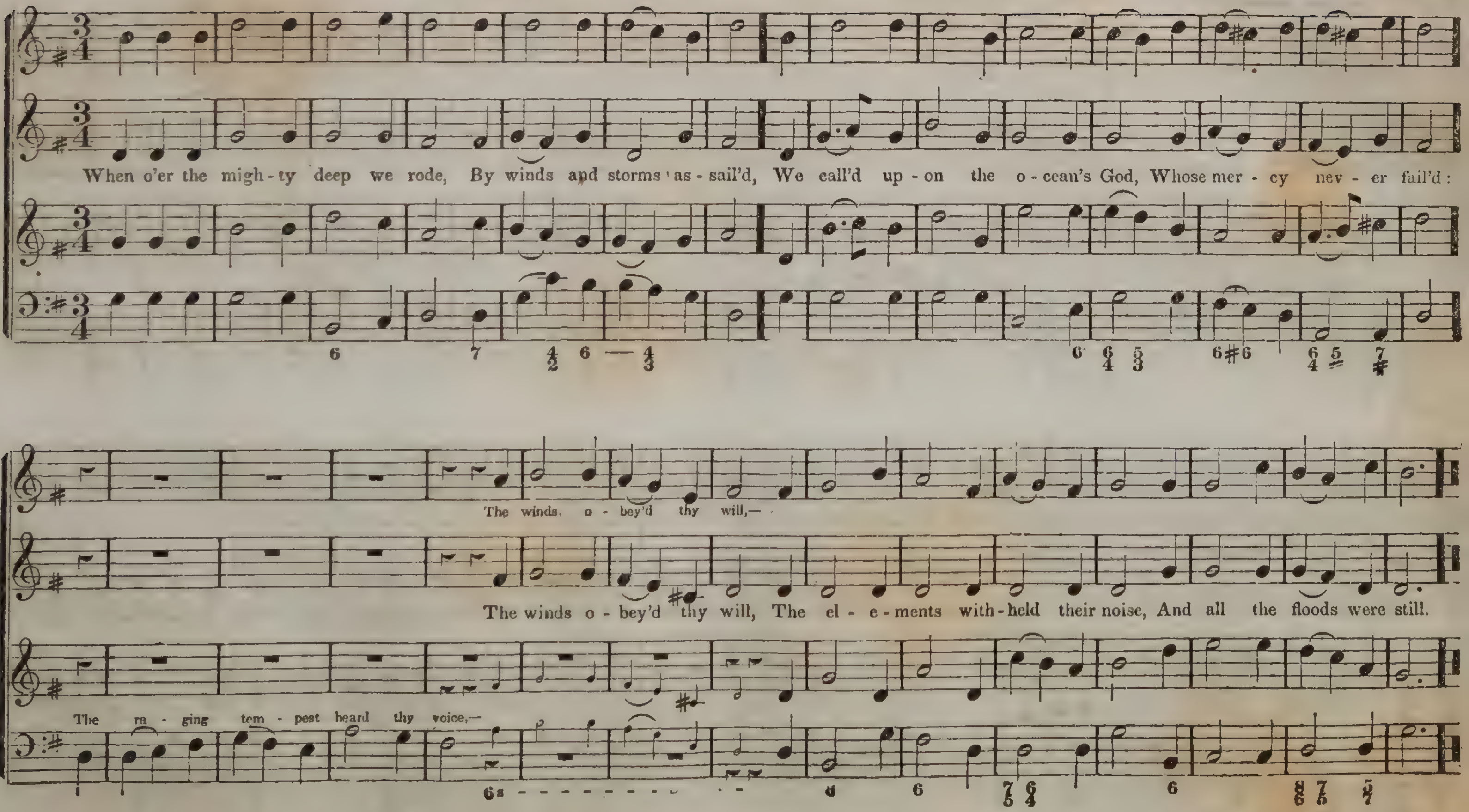
OLD CASTLE. C. M. [Double.]

German Ecclesiastical.


Slow.
A-gain the Lord of Life and Light, A-wakes the kind-ling ray; Dis-pels the dark-ness of the night, And pours in-creas-ing day:
O what a night was that which wrapp'd A sin-ful world in gloom! O what a Sun that broke, this day, Tri-um-phant from the tomb!

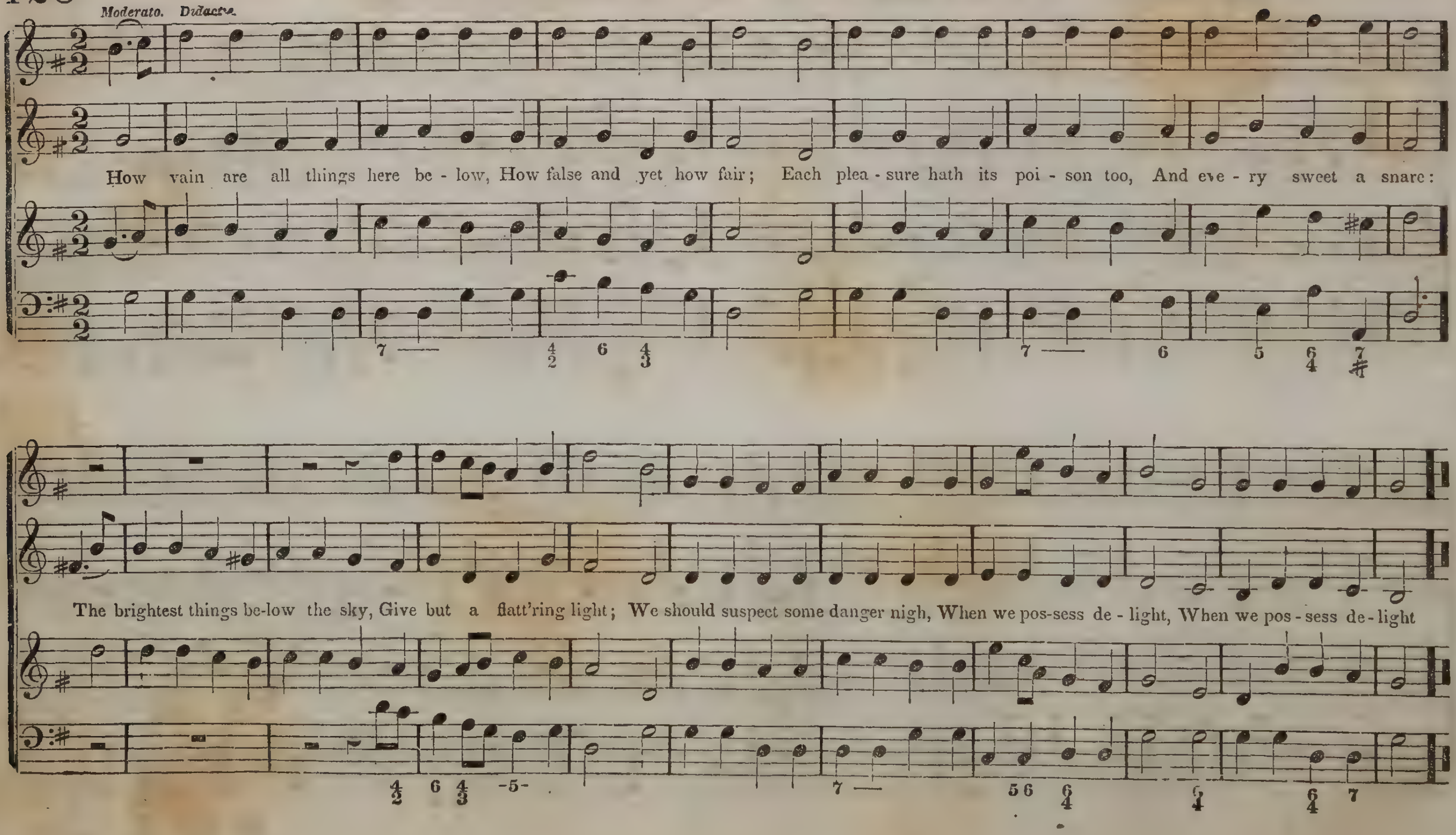
ATLANTIC. C. M. [Double.]

K——lff.


When o'er the migh - ty deep we rode, By winds and storms as - sail'd, We call'd up - on the o - cean's God, Whose mer - cy nev - er fail'd:
The winds o - bey'd thy will,—
The winds o - bey'd thy will, The el - e - ments with-held their noise, And all the floods were still.
The ra - ging tem - pest heard thy voice,—

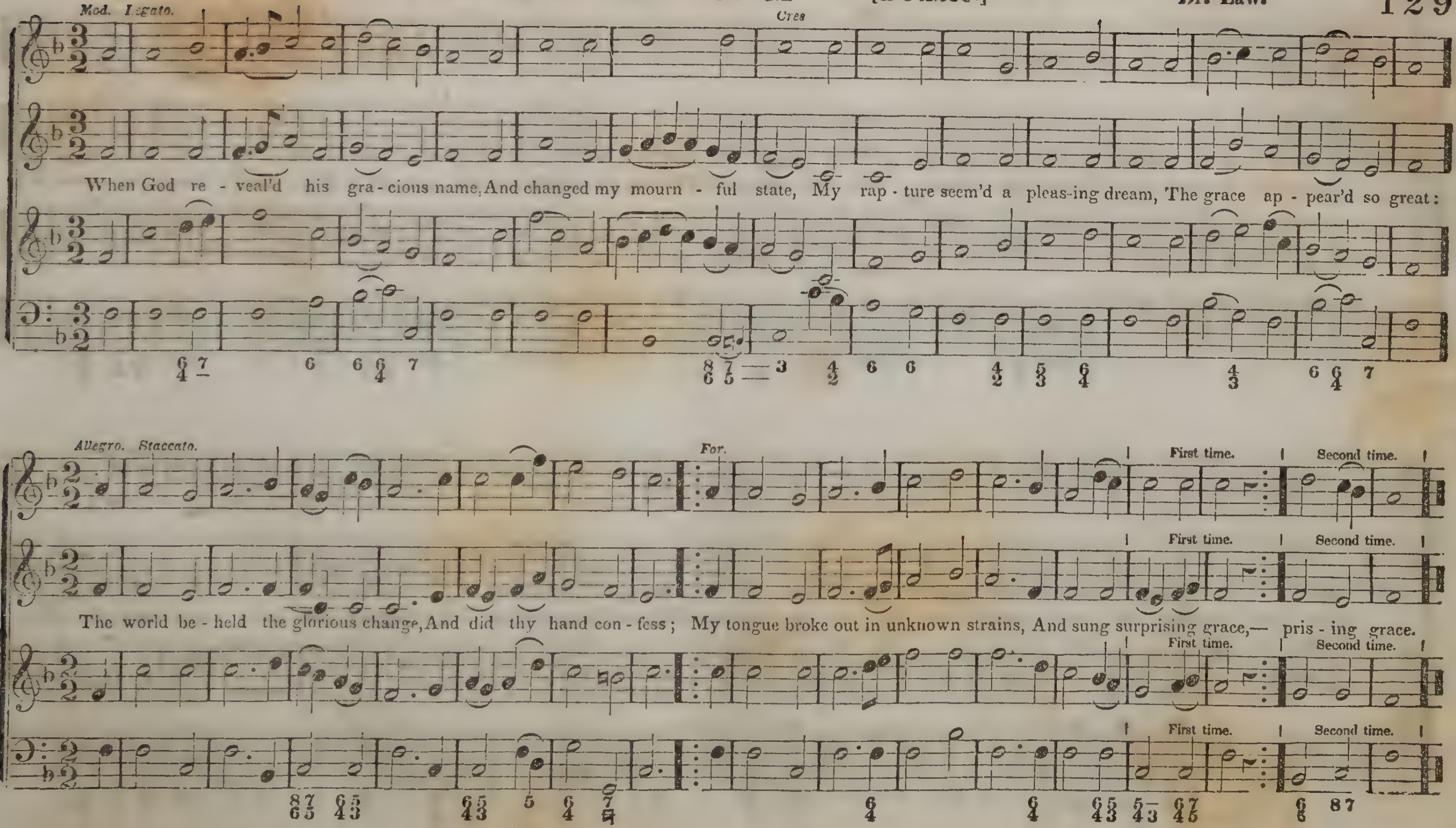
KEMPSTON. C. M. [Double.]

H.


Moderato. Didactic.
How vain are all things here be - low, How false and yet how fair; Each plea - sure hath its poi - son too, And eve - ry sweet a snare:
The brightest things be-low the sky, Give but a flatt'ring light; We should suspect some danger nigh, When we pos-sess de - light, When we pos - sess de - light

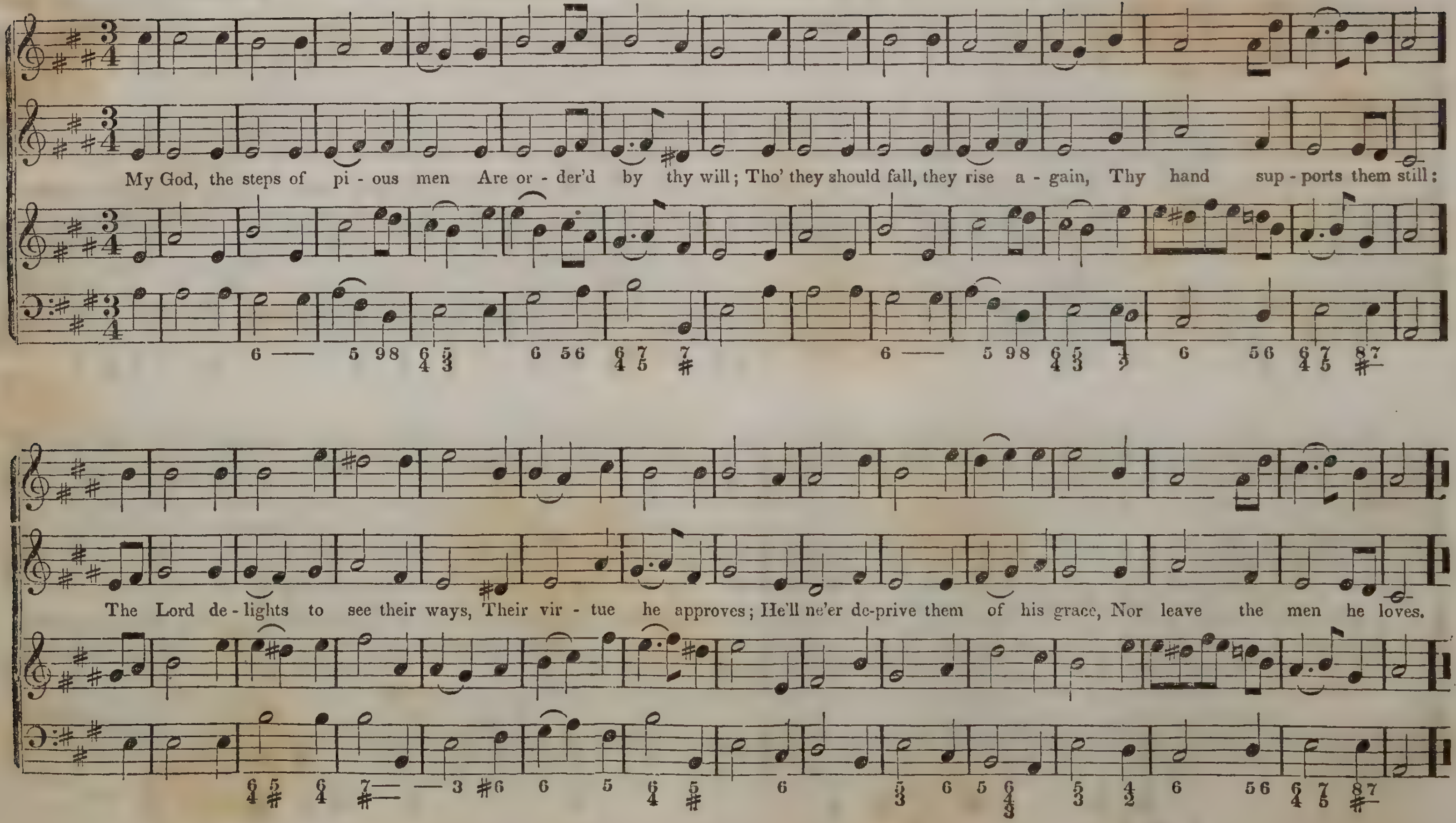
ARCHDALE. C. M [Double.]

Dr. Law.


Mod. Legato.
Cres
When God re - veal'd his gra - cious name, And changed my mourn - ful state, My rap - ture seem'd a pleas-ing dream, The grace ap - pear'd so great:
Allegro. Staccato.
For.
First time.
Second time.
The world be - held the glorious change, And did thy hand con - fess; My tongue broke out in unknown strains, And sung surprising grace,— pris - ing grace.

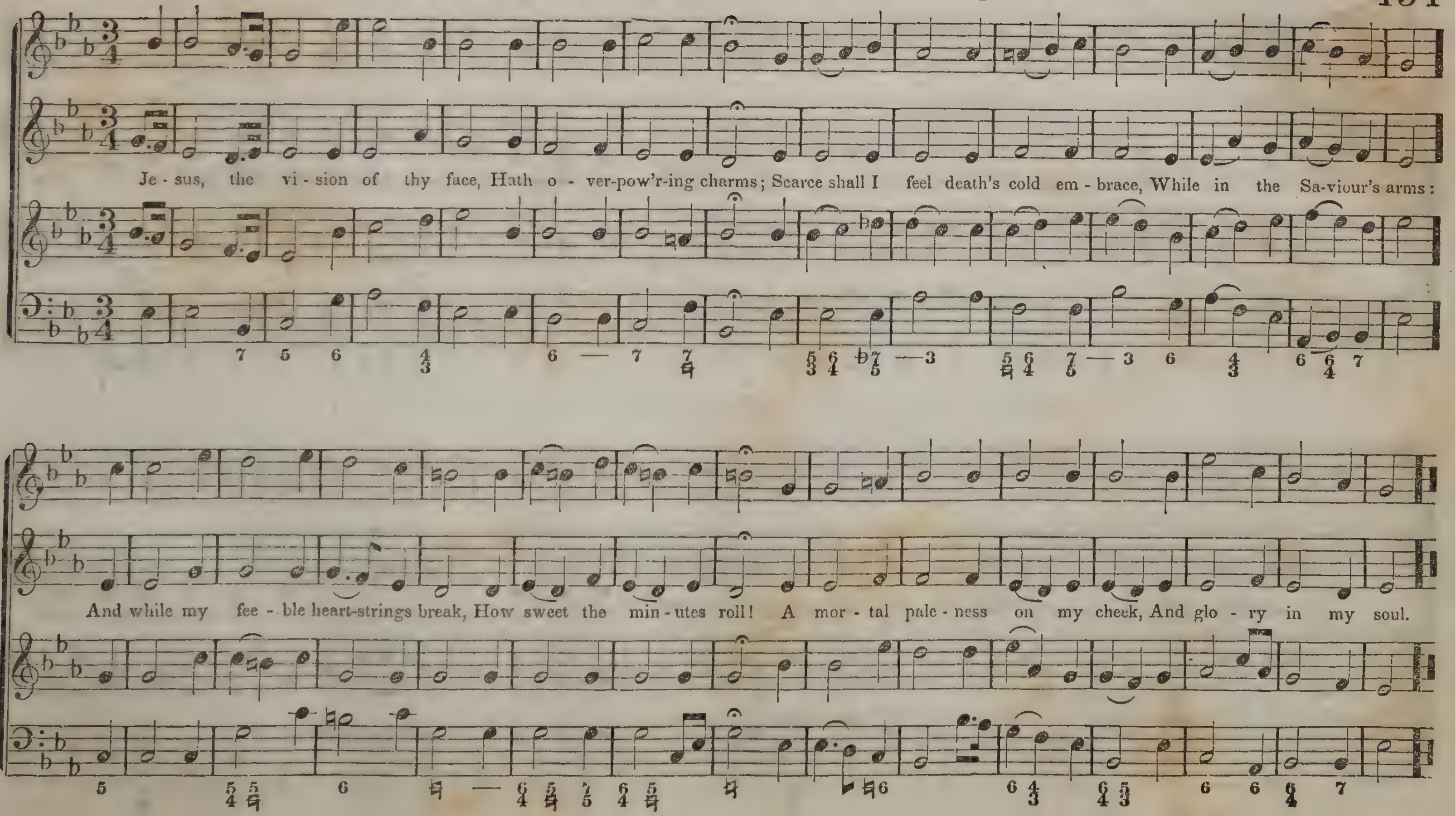
DUNGENESS. C. M. [Double.]

Theme by Mozart.


My God, the steps of pi - ous men Are or - der'd by thy will; Tho' they should fall, they rise a - gain, Thy hand sup - ports them still;
The Lord de - lights to see their ways, Their vir - tue he approves; He'll ne'er de-prive them of his grace, Nor leave the men he loves.

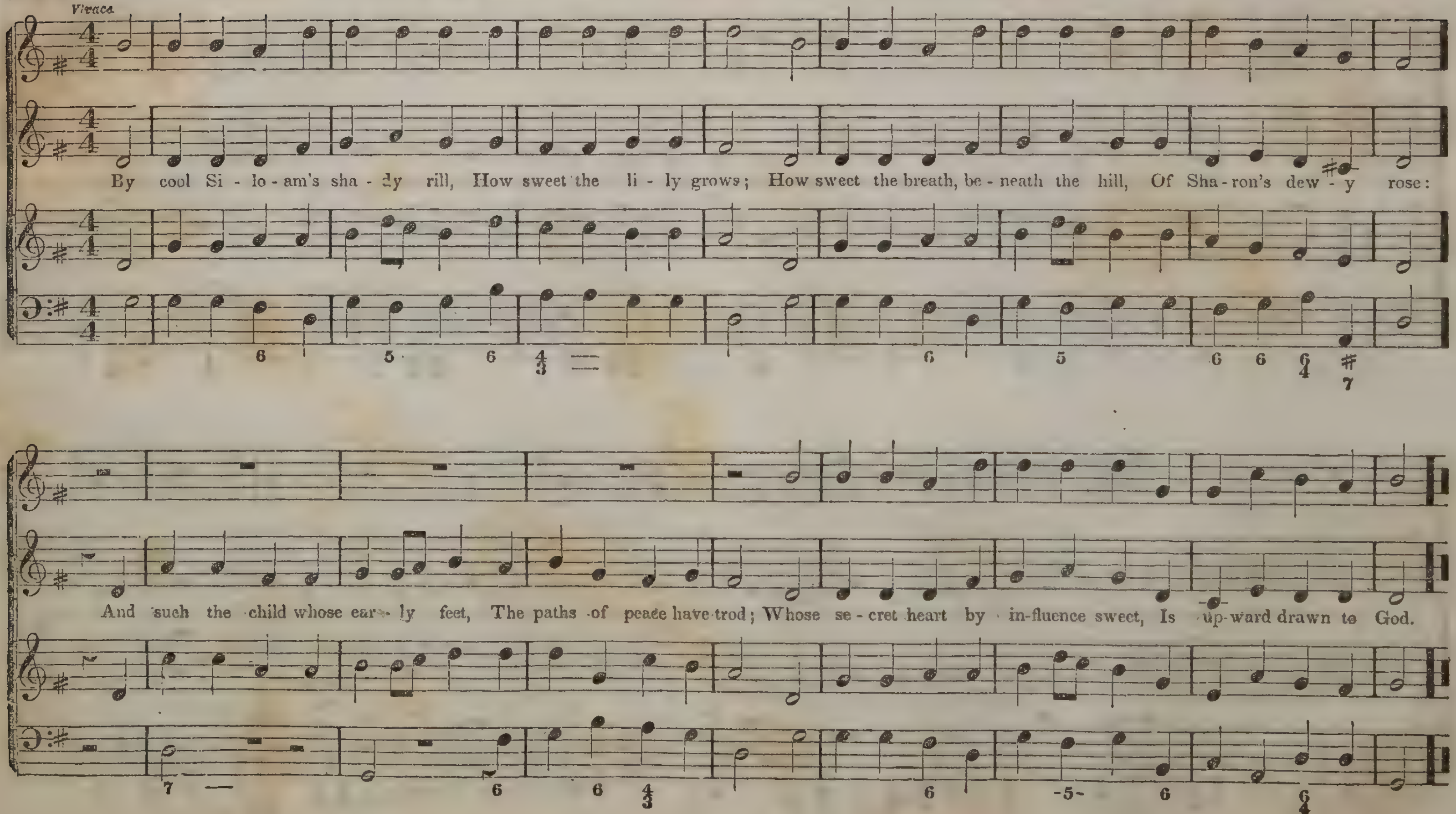
JERUSALEM C. M. [Double.]

Whitworth.

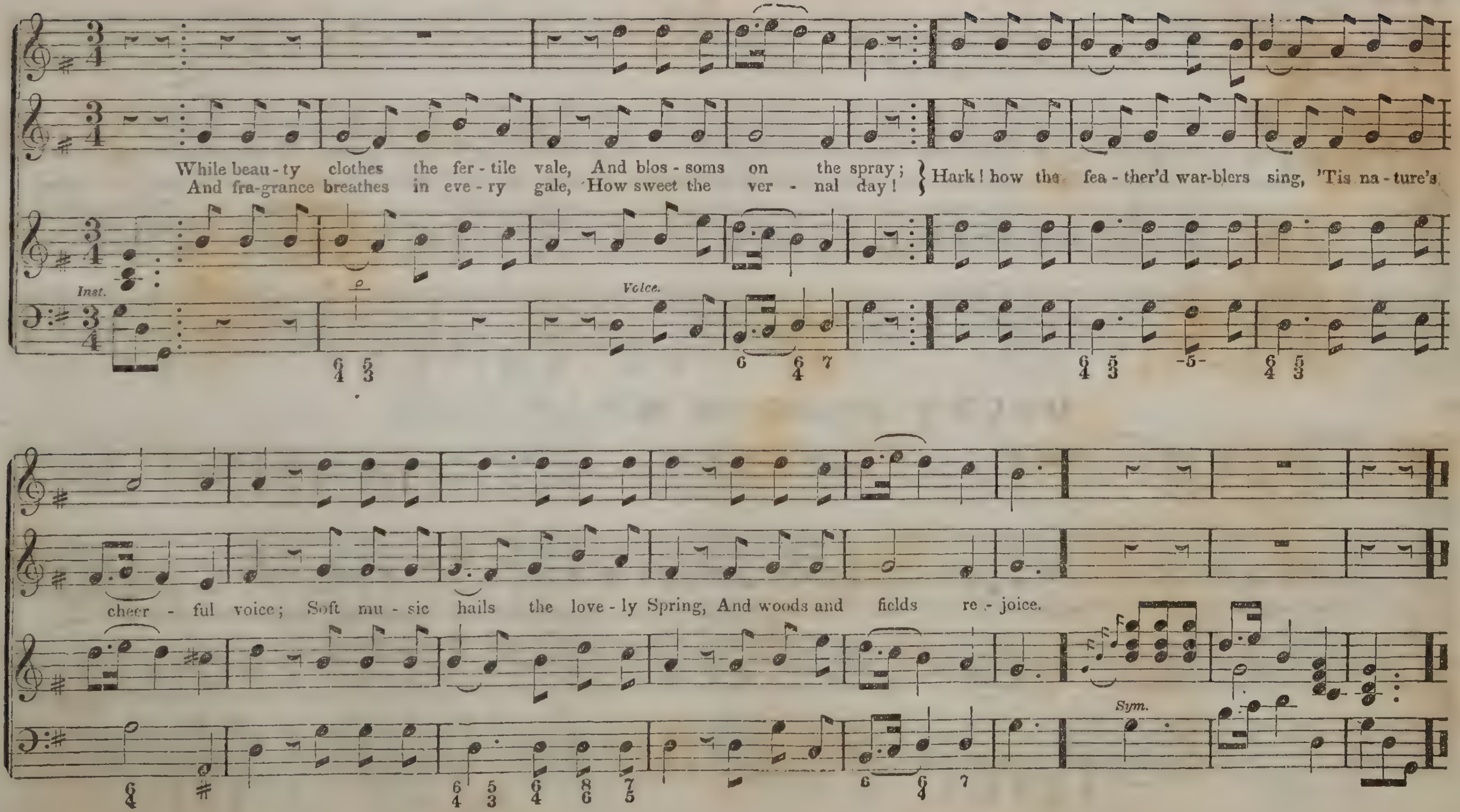

Je - sus, the vi - sion of thy face, Hath o - ver-pow'r-ing charms; Scarce shall I feel death's cold em - brace, While in the Sa-viour's arms:
And while my fee - ble heart-strings break, How sweet the min - utes roll! A mor - tal pale - ness on my cheek, And glo - ry in my soul.

PALERMO C. M [Double.]

G—ky.

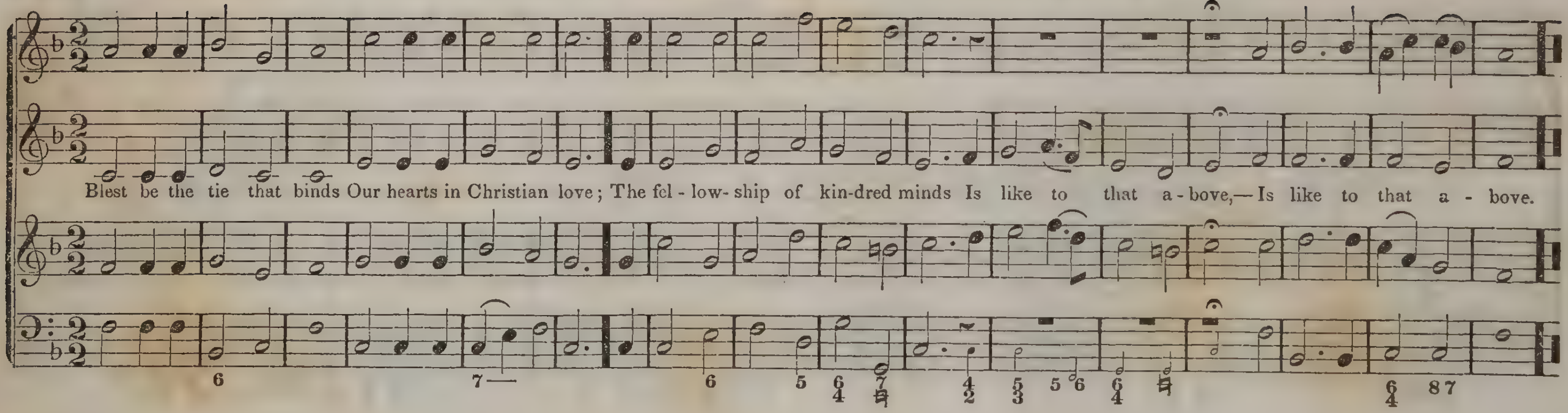

Vivace
By cool Si - lo - am's sha - dy rill, How sweet the li - ly grows; How sweet the breath, be - neath the hill, Of Sha - ron's dew - y rose:
And such the child whose ear - ly feet, The paths of peace have trod; Whose se - cret heart by in-fluence sweet, Is up-ward drawn to God.

CEYLON. C. M. [Double.] H.

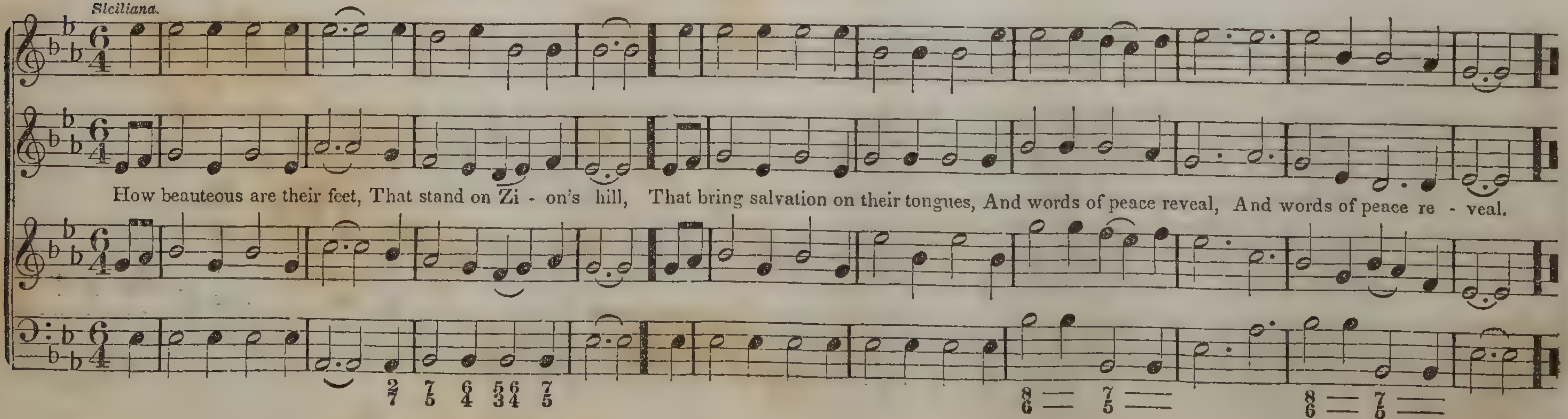

While beau - ty clothes the fer - tile vale, And blos - soms on the spray;
And fra-grance breathes in eve - ry gale, How sweet the ver - nal day!
Hark! how the fea - ther'd war-blers sing, 'Tis na - ture's
cheer - ful voice; Soft mu - sic hails the love - ly Spring, And woods and fields re - joice.
Inst.
Voice.
Sym.

UNION. S. M.

H.

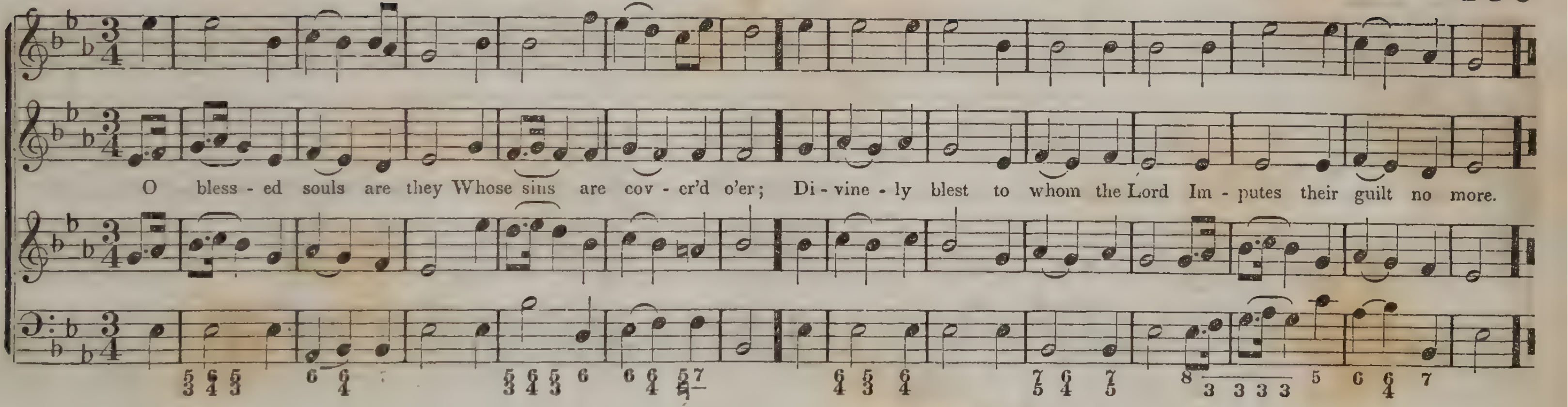

Blest be the tie that binds Our hearts in Christian love; The fel - low- ship of kin-dred minds Is like to that a - bove,— Is like to that a - bove.

MOUNT ZION. S. M.

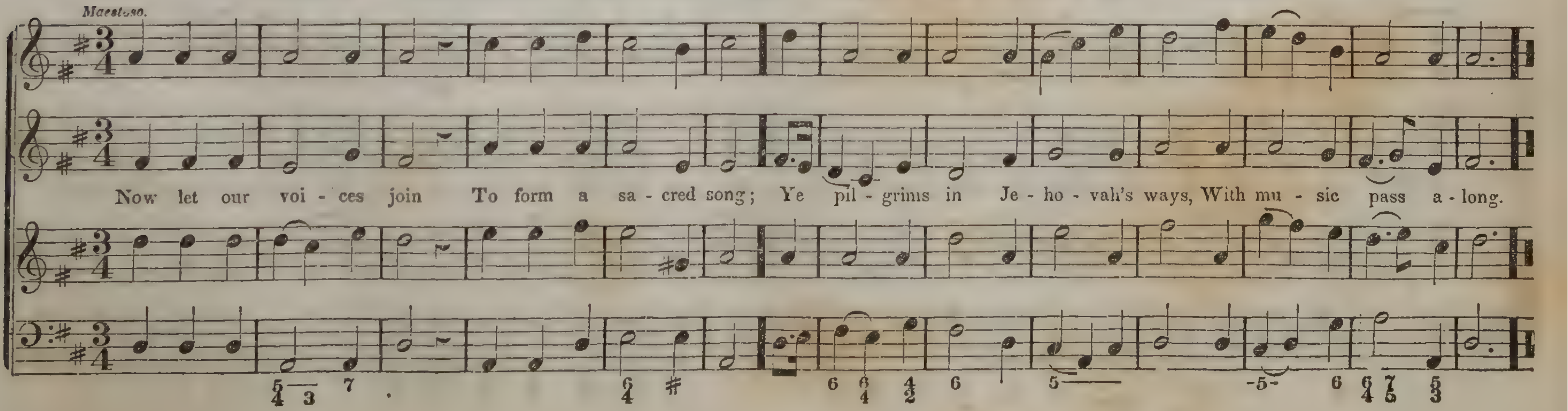

Siciliana.
How beauteous are their feet, That stand on Zi - on's hill, That bring salvation on their tongues, And words of peace reveal, And words of peace re - veal.

CATHARINE STREET S. M.

S. B. Pond.

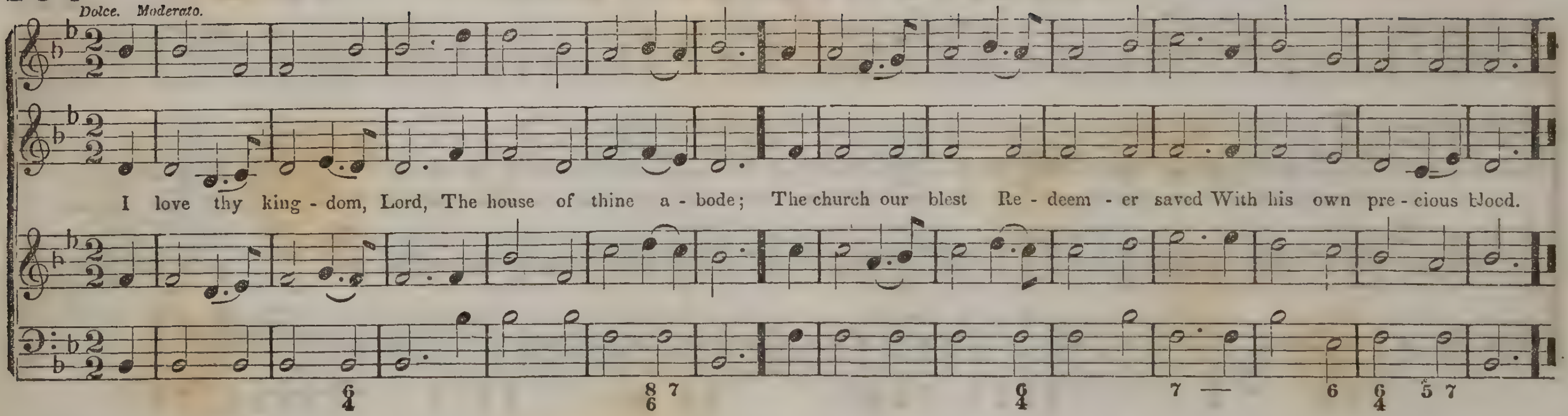

O bless - ed souls are they Whose sins are cov - er'd o'er; Di - vine - ly blest to whom the Lord Im - putes their guilt no more.

KOLLMANN. S. M.


Maestoso.
Now let our voi - ces join To form a sa - cred song; Ye pil - grims in Je - ho - vah's ways, With mu - sic pass a - long.

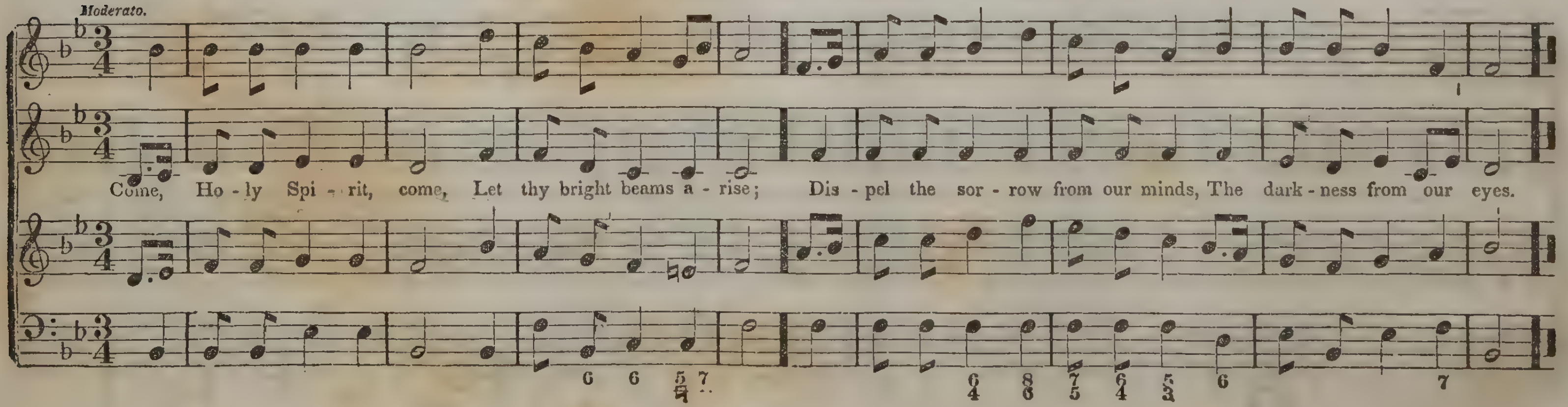
DWIGHT. S. M

n.


Dolce. Moderato.
I love thy king - dom, Lord, The house of thine a - bode; The church our blest Re - deem - er saved With his own pre - cious blood.
6 4
8 6 7
6 4
7 —
6
6 4
5 7

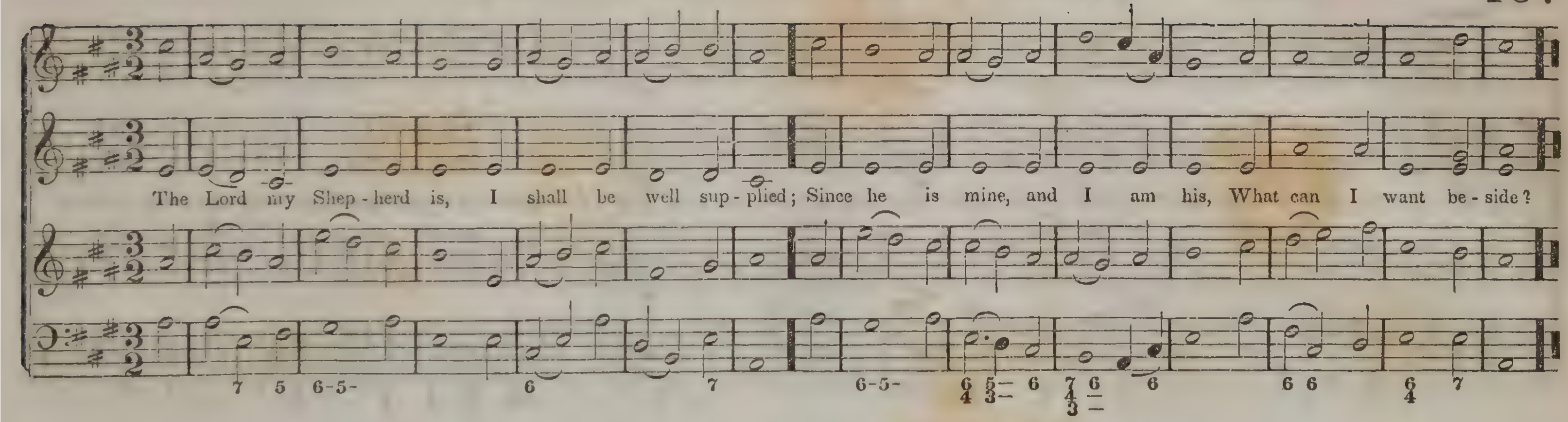
HAVERHILL. S. M.

L. Mason.


Moderato.
Come, Ho - ly Spi - rit, come, Let thy bright beams a - rise; Dis - pel the sor - row from our minds, The dark - ness from our eyes.
6 6 5 4 7
6 4
8 6
7 5
6 4
5 3
6
7

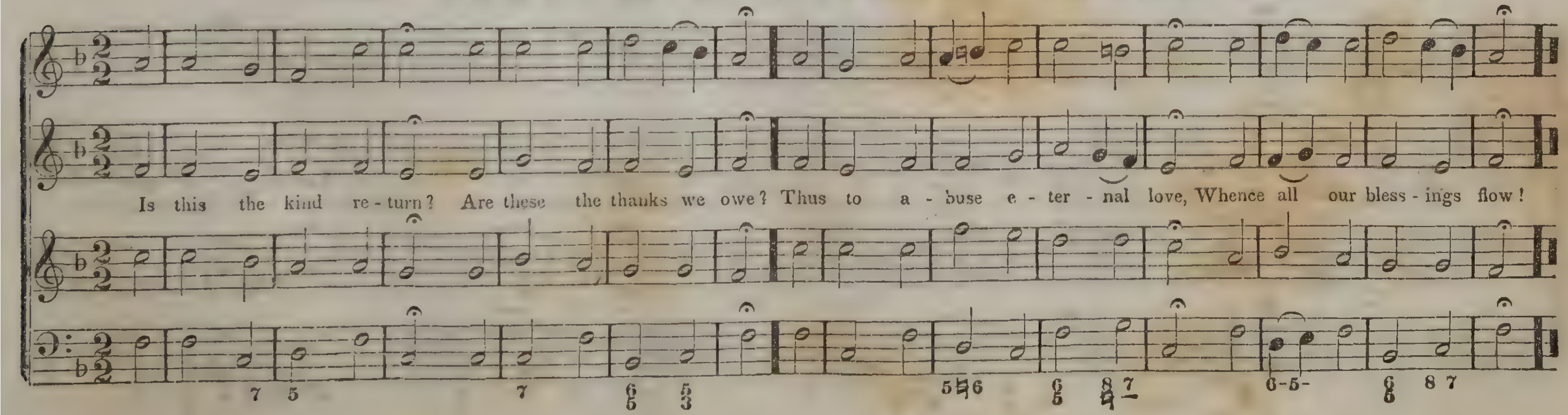
THATCHER. S. M.

Handel.

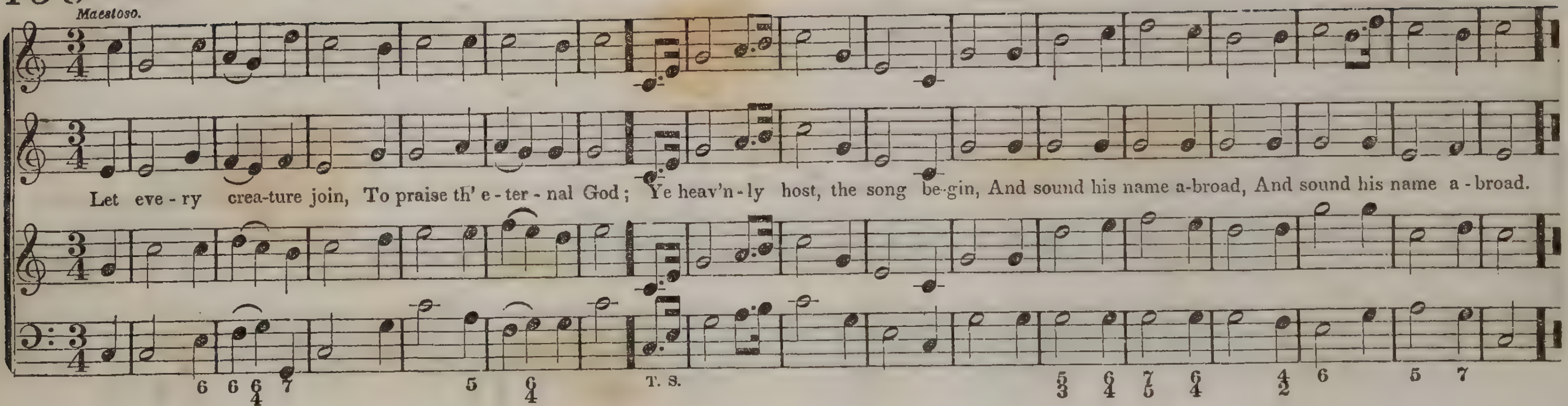

The Lord my Shep - herd is, I shall be well sup - plied; Since he is mine, and I am his, What can I want be - side?
7 5 6-5- 6 7 6-5- 6 4 5 3 6 7 4 3 6 6 6 6 6 4 7

DORT. S. M.

German.

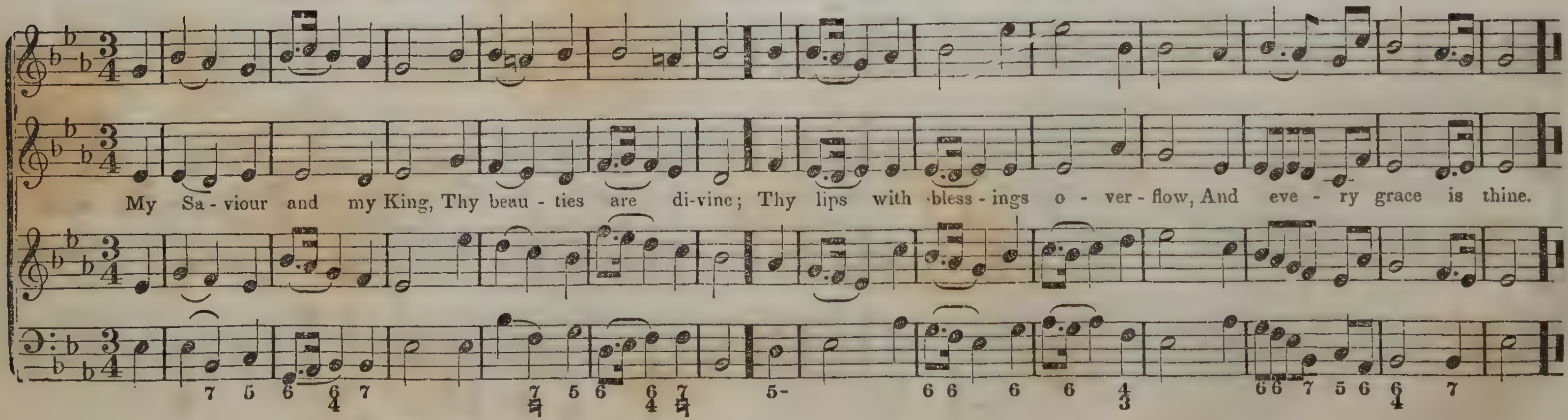

Is this the kind re - turn? Are these the thanks we owe? Thus to a - buse e - ter - nal love, Whence all our bless - ings flow!
7 5 7 6 5 5 3 5♮6 6 5 8 4 7 6-5- 6 5 8 7

MOORFIELD S. M.


Maestoso.
Let eve - ry crea-ture join, To praise th' e - ter - nal God; Ye heav'n - ly host, the song be-gin, And sound his name a-broad, And sound his name a - broad.
T. S.

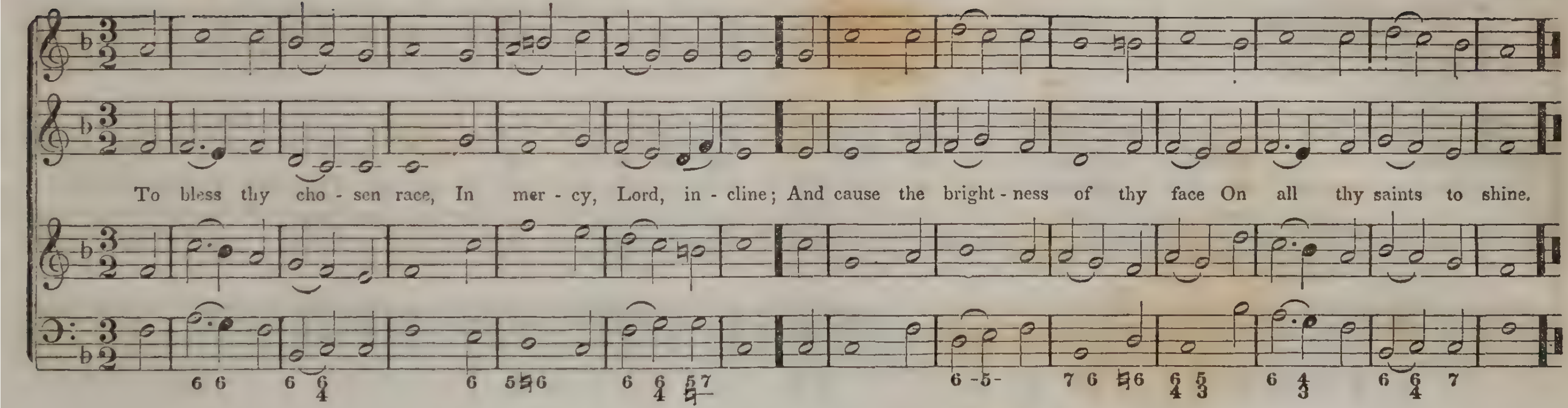
MOUNT EPHRAIM. S. M.

Milgrove.

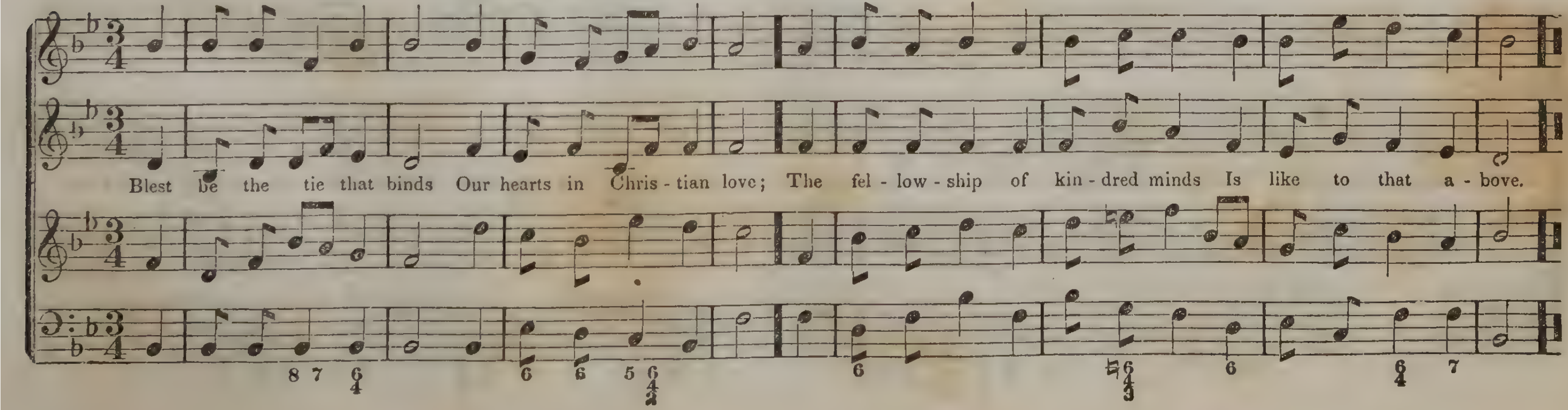

My Sa - viour and my King, Thy beau - ties are di-vine; Thy lips with bless - ings o - ver - flow, And eve - ry grace is thine.

LYMINGTON. S. M.

S. Mather.

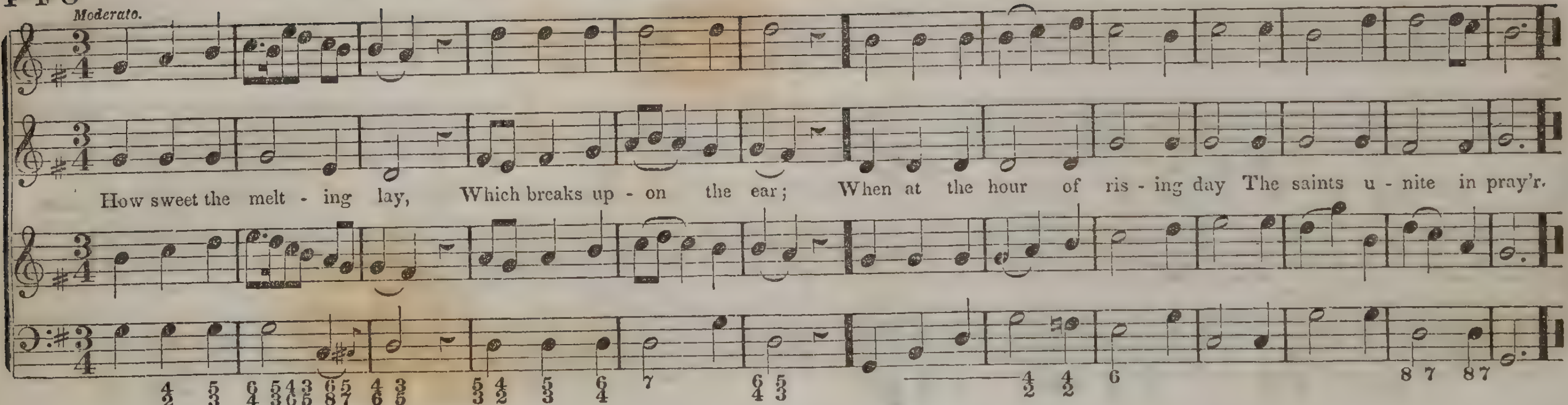

To bless thy cho - sen race, In mer - cy, Lord, in - cline; And cause the bright - ness of thy face On all thy saints to shine.

FAWCET. S. M.


Blest be the tie that binds Our hearts in Chris - tian love; The fel - low - ship of kin - dred minds Is like to that a - bove.

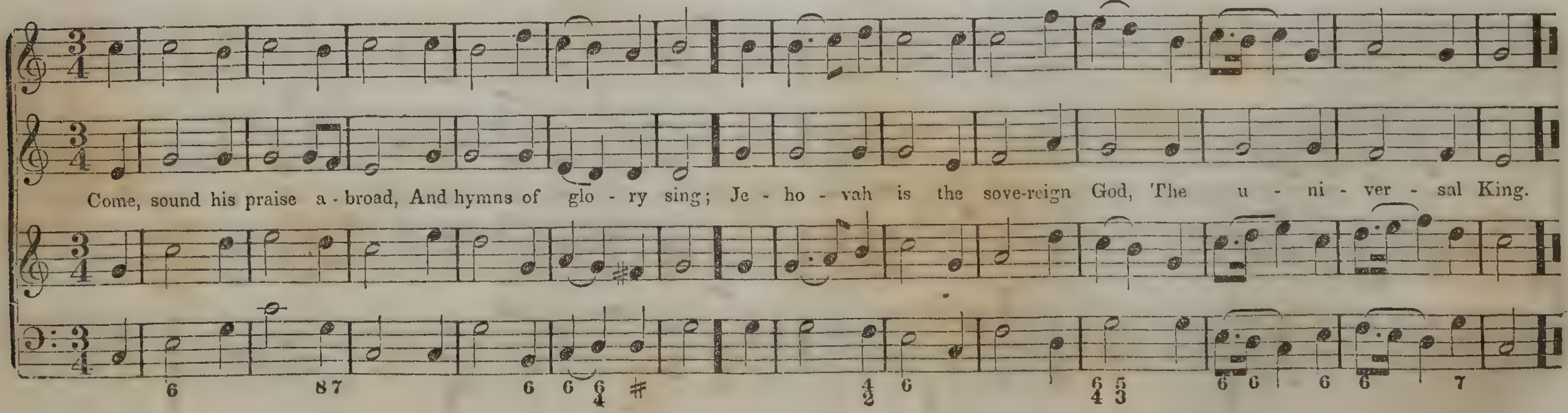
BRAZIL S. M

Arranged from the Portuguese Cathedral Service.


Moderato.
How sweet the melt - ing lay, Which breaks up - on the ear; When at the hour of ris - ing day The saints u - nite in pray'r.

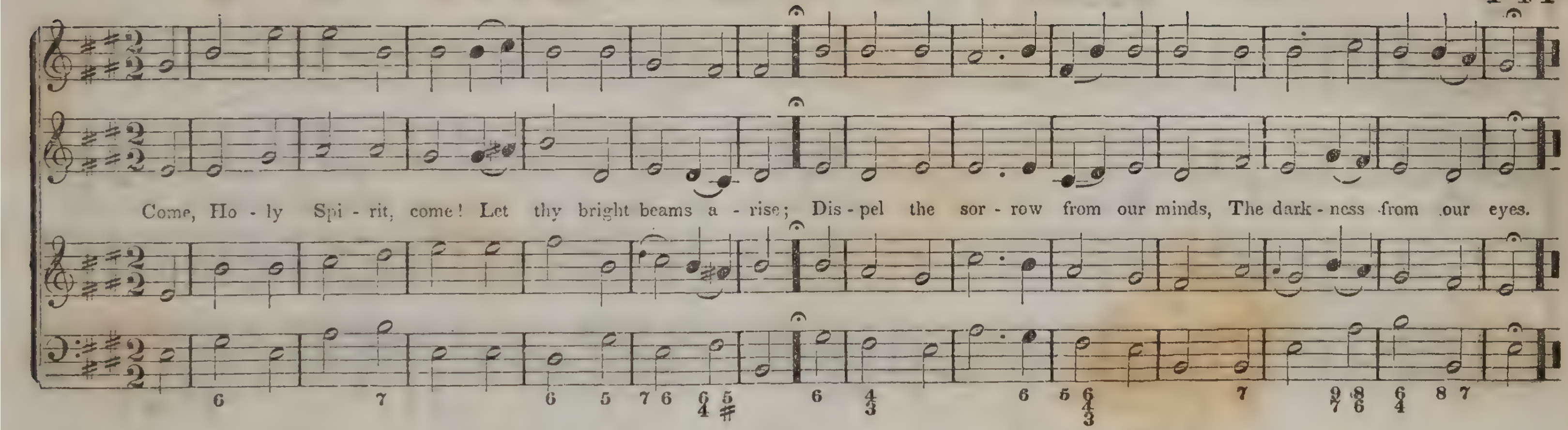
CARMEL. S. M.

A. Williams.


Come, sound his praise a - broad, And hymns of glo - ry sing; Je - ho - vah is the sove-reign God, The u - ni - ver - sal King.

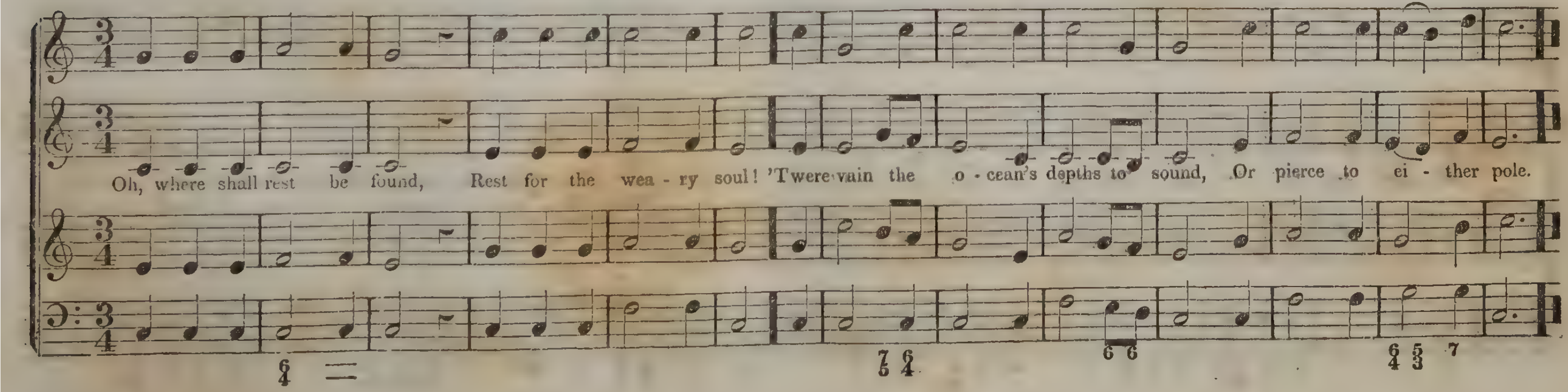
LEBANON. S. M.

S. Mather.


Come, Ho - ly Spi - rit, come! Let thy bright beams a - rise; Dis - pel the sor - row from our minds, The dark - ness from our eyes.

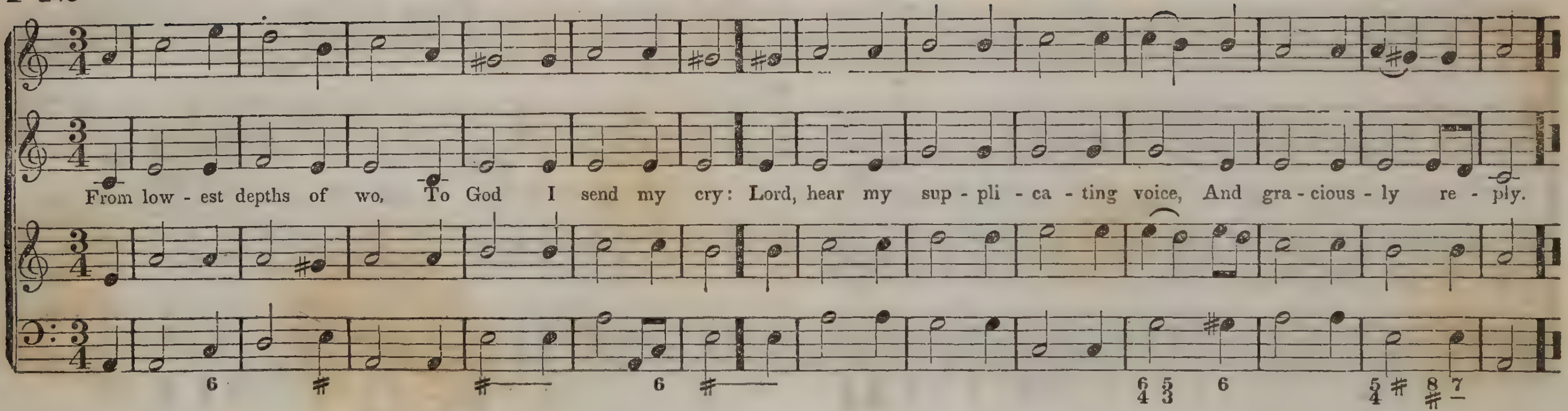
SHEFFIELD. S. M.

H.

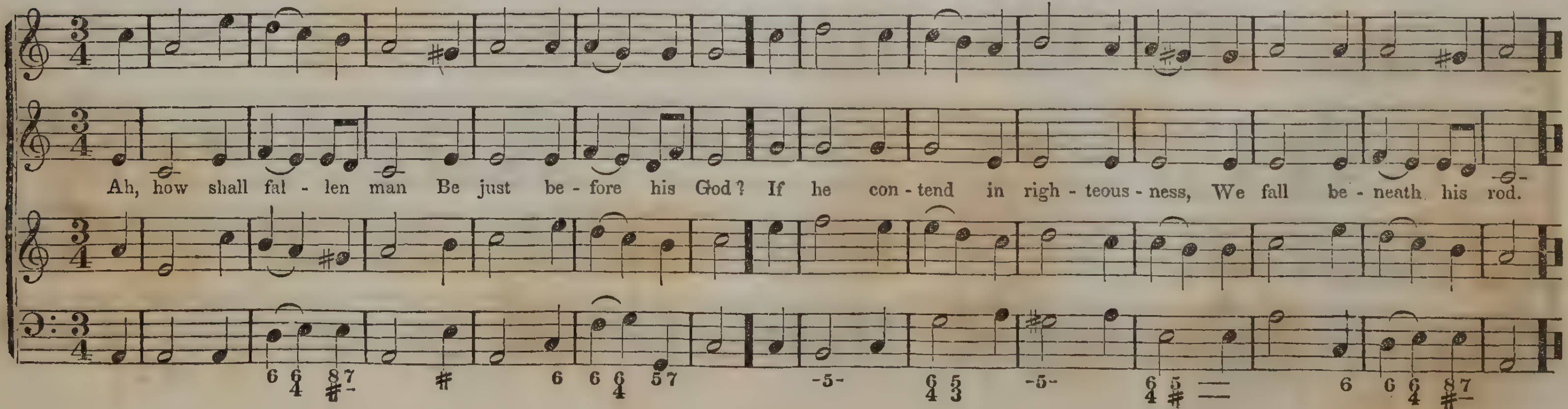

Oh, where shall rest be found, Rest for the wea - ry soul! 'Twere vain the o - cean's depths to sound, Or pierce to ei - ther pole.

RIDGEWELL. S. M.

H.

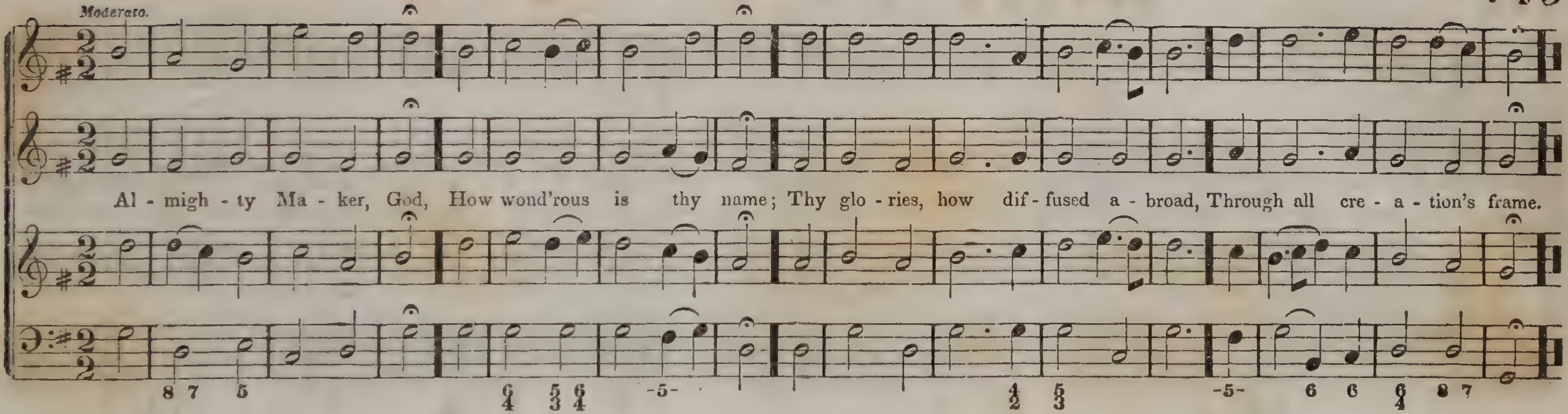

From low - est depths of wo, To God I send my cry: Lord, hear my sup - pli - ca - ting voice, And gra - cious - ly re - ply.
6 # # 6 # 6 5 6 5 # 8 7
4 3 4 #

THETFORD. S. M.


Ah, how shall fal - len man Be just be - fore his God? If he con - tend in righ - teous - ness, We fall be - neath his rod.
6 6 8 7 # 6 6 6 5 7 -5- 6 5 -5- 6 5 6 6 6 8 7
4 # 4 4 3 4 # 4 #

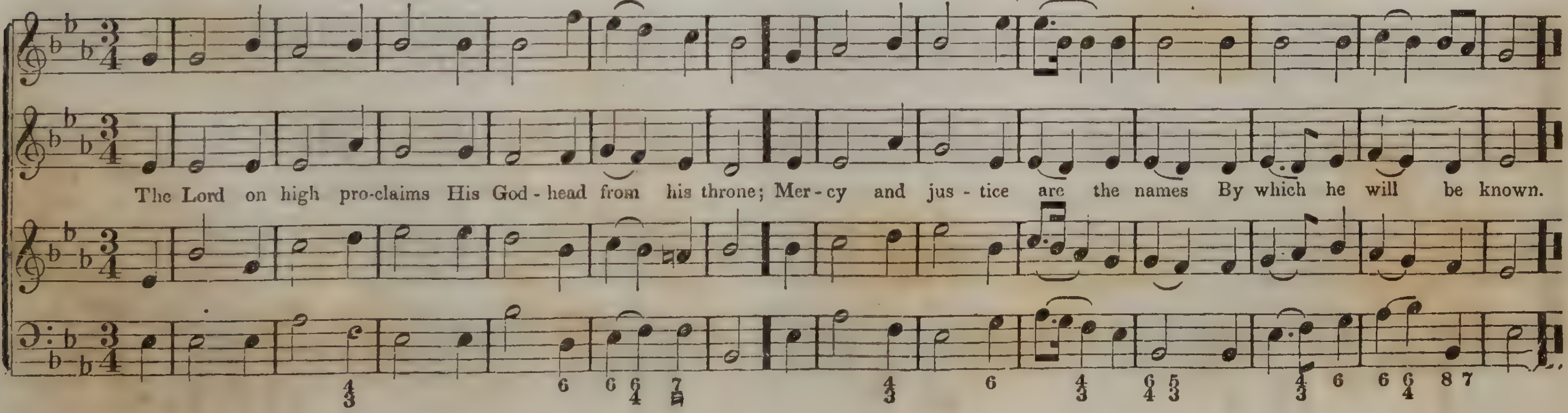
LUBEC. S. M

German.

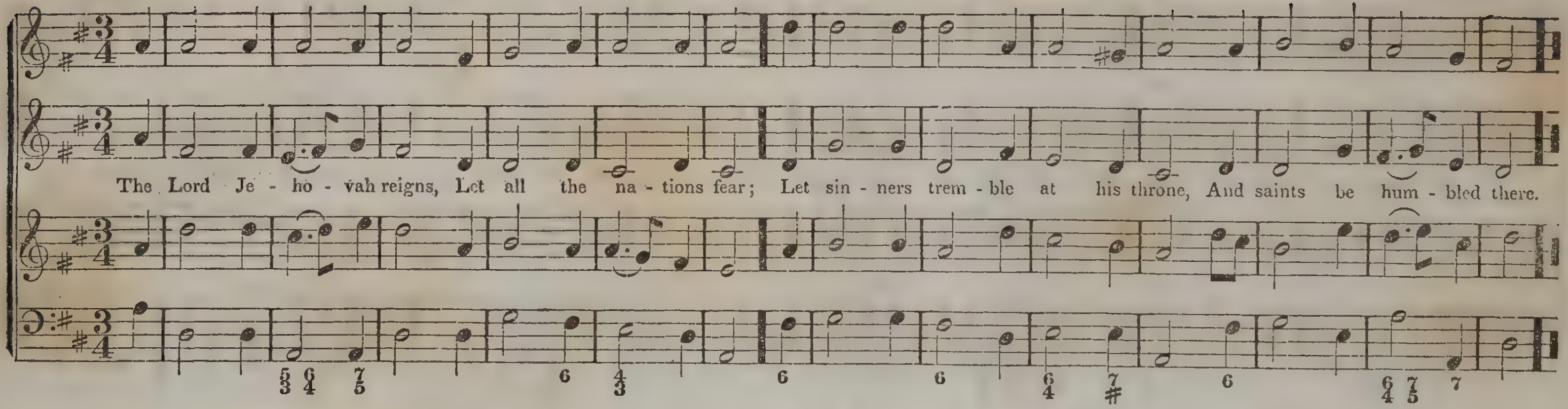

Moderato.
Al - migh - ty Ma - ker, God, How wond'rous is thy name; Thy glo - ries, how dif - fused a - broad, Through all cre - a - tion's frame.

SUTTON. S. M.

Old Parochial.

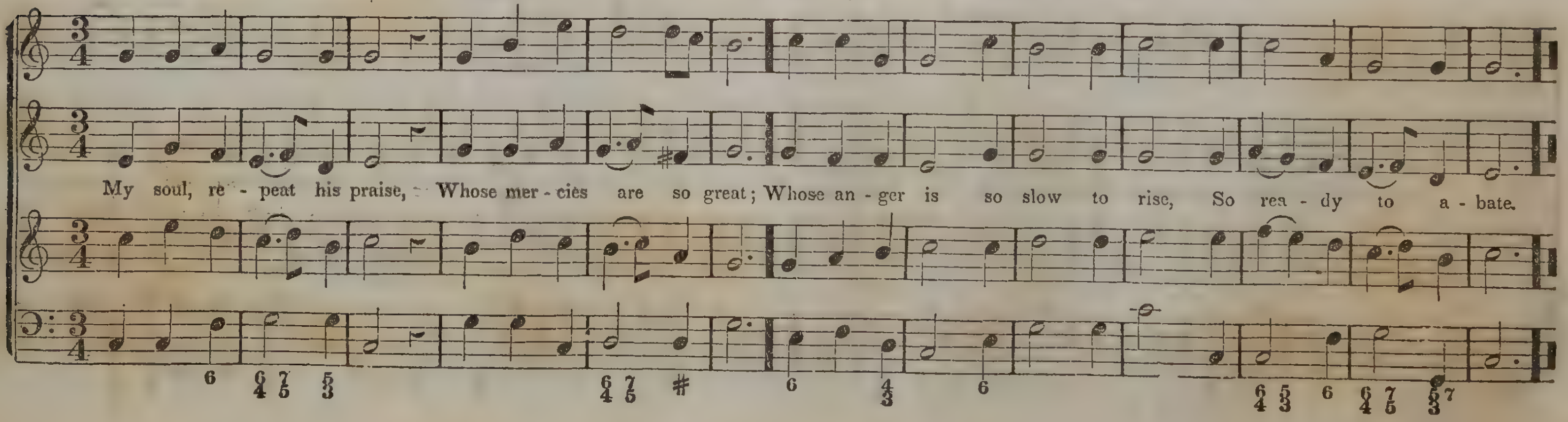

The Lord on high pro-claims His God - head from his throne; Mer - cy and jus - tice are the names By which he will be known.

SEVERN. S. M

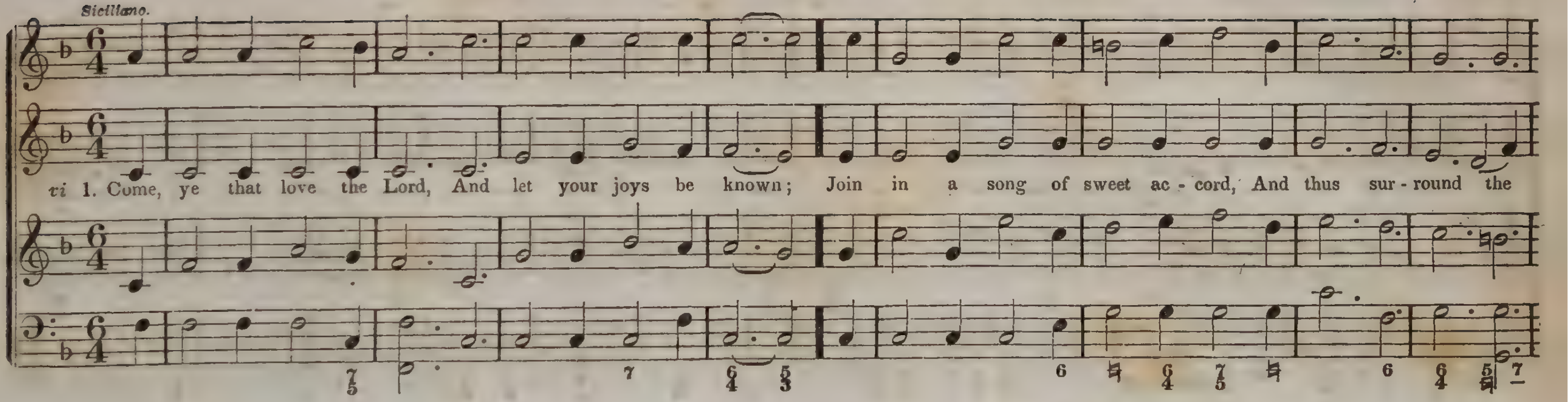

The Lord Je - ho - vah reigns, Let all the na - tions fear; Let sin - ners trem - ble at his throne, And saints be hum - bled there.

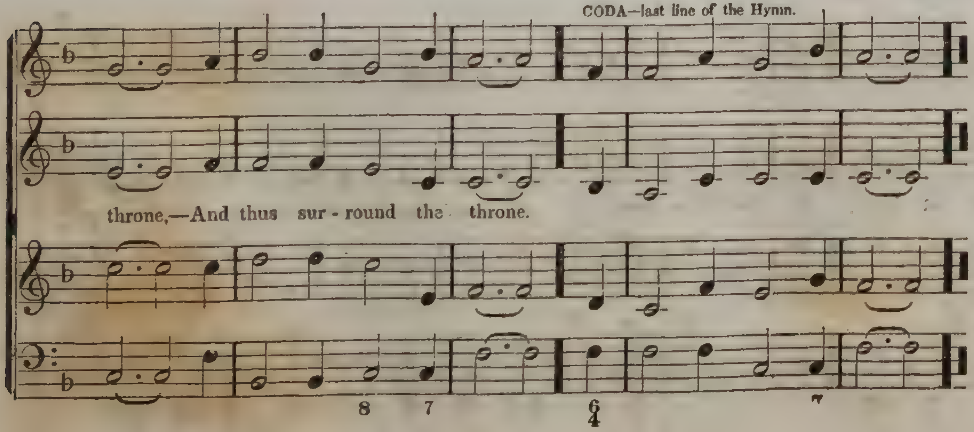
HUMBER. S. M.

H.


My soul, re - peat his praise, Whose mer - cies are so great; Whose an - ger is so slow to rise, So rea - dy to a - bate.

MILFORD S. M.


Siciliano.
ri 1. Come, ye that love the Lord, And let your joys be known; Join in a song of sweet ac - cord, And thus sur - round the


CODA—last line of the Hymn.
throne,—And thus sur - round the throne.

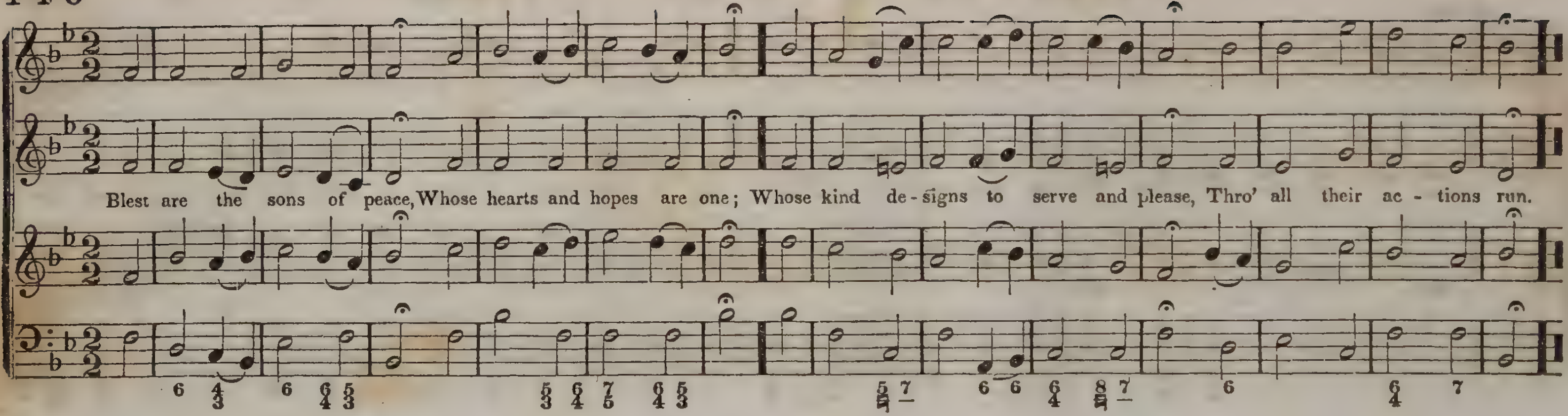
3. Soon we shall see his face,
And never, never sin:
There from the rivers of his grace,
Drink endless pleasures in.

4. The men of grace have found
Glory begun below!
Celestial fruits on earthly ground
From faith and hope may grow.

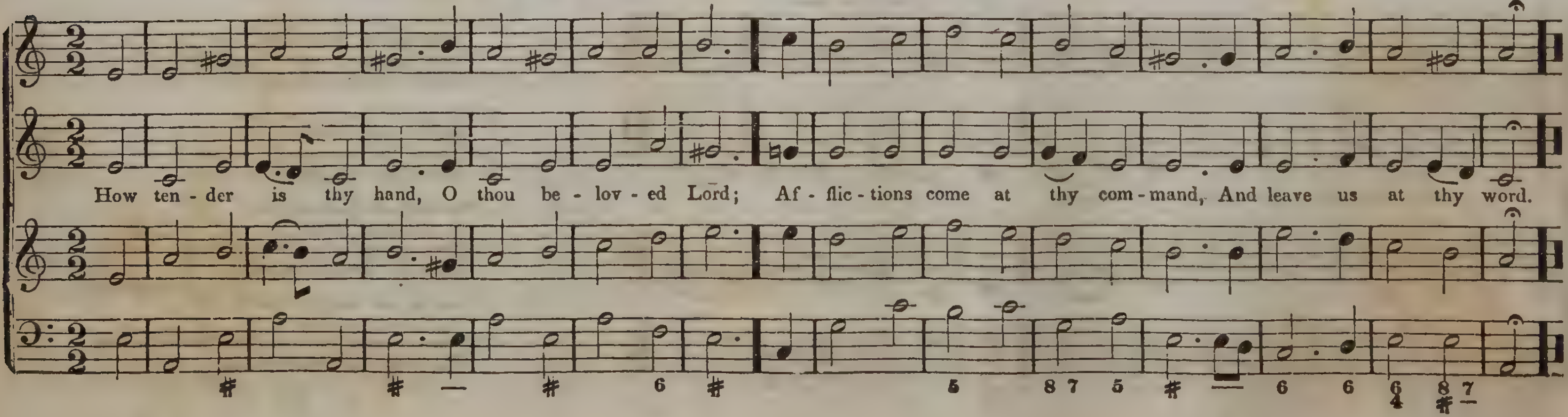
5. The Hill of Zion yields
A thousand sacred sweets,
di Before we reach the heav'nly fields,
Or walk the golden streets.

f 6. Then let our songs abound,
And every tear be dry:
We're marching through Immanuel's ground
To fairer worlds on high.

PACIFIC S M

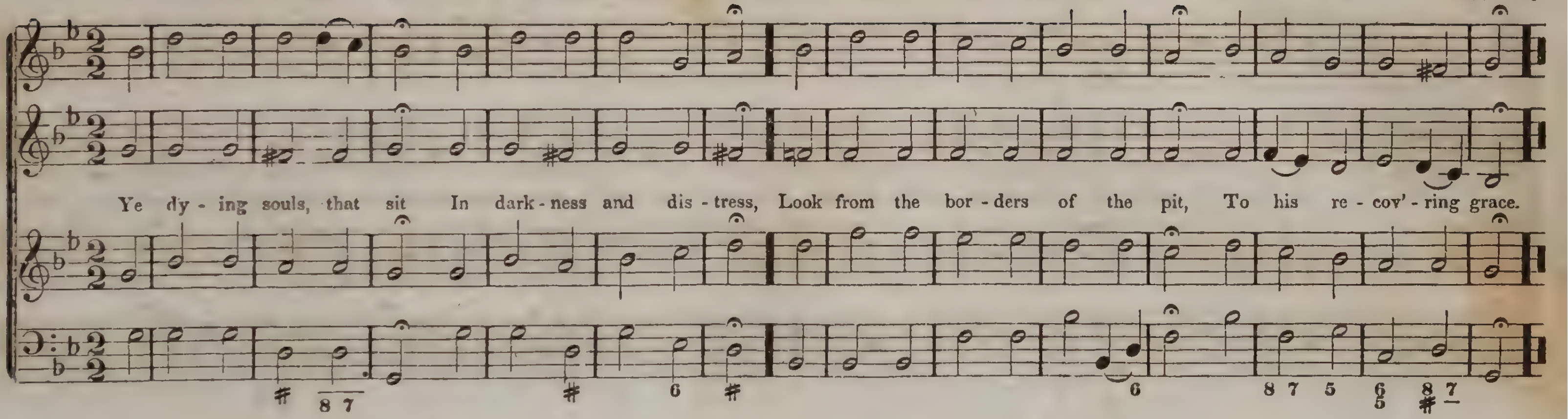

Blest are the sons of peace, Whose hearts and hopes are one; Whose kind de-signs to serve and please, Thro' all their ac-tions run.

SARDIS. S. M.


How ten-der is thy hand, O thou be-lov-ed Lord; Af-flic-tions come at thy com-mand, And leave us at thy word.

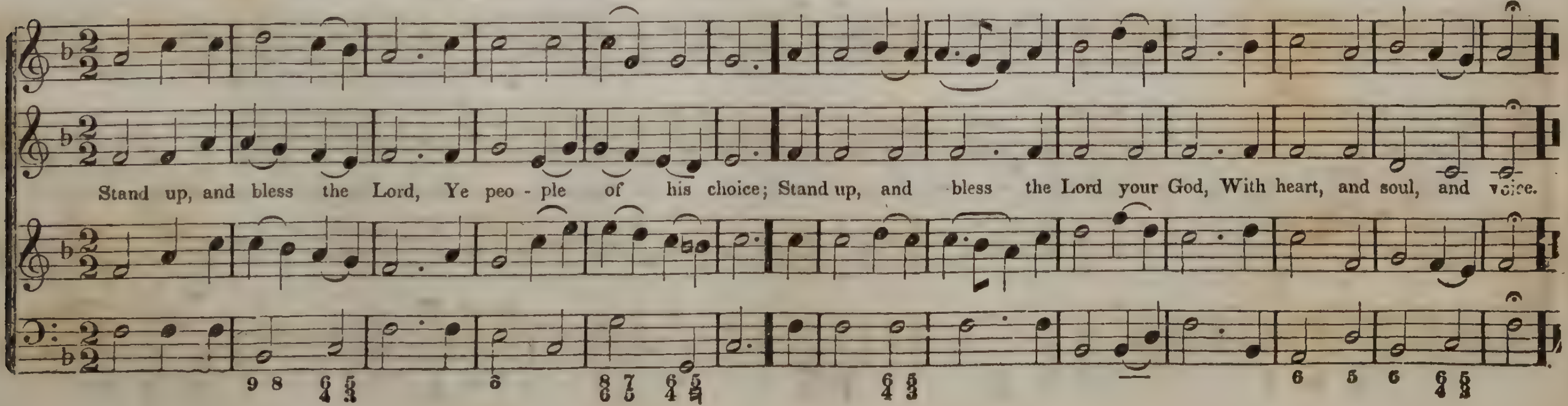
ZURICH. S. M.

German Parochial.


Ye dy - ing souls, that sit In dark - ness and dis - tress, Look from the bor - ders of the pit, To his re - cov' - ring grace.

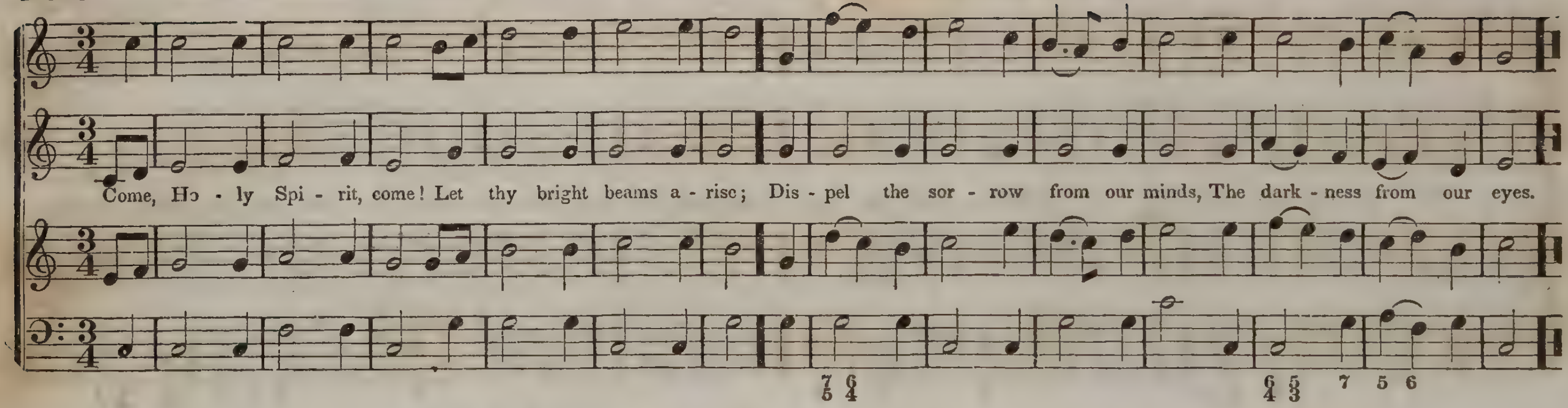
NEW-CASTLE. S. M.

H.


Stand up, and bless the Lord, Ye peo - ple of his choice; Stand up, and bless the Lord your God, With heart, and soul, and voice.

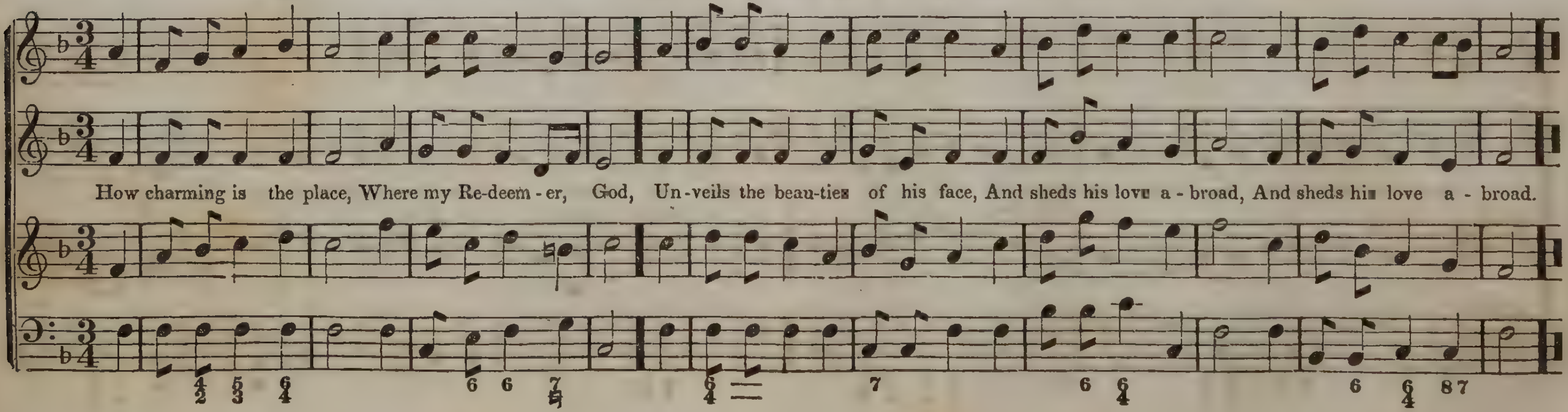
HART. S. M.

K——lff.


Come, Ho - ly Spi - rit, come! Let thy bright beams a - rise; Dis - pel the sor - row from our minds, The dark - ness from our eyes.
7 6
5 4
6 5
4 3
7 5 6

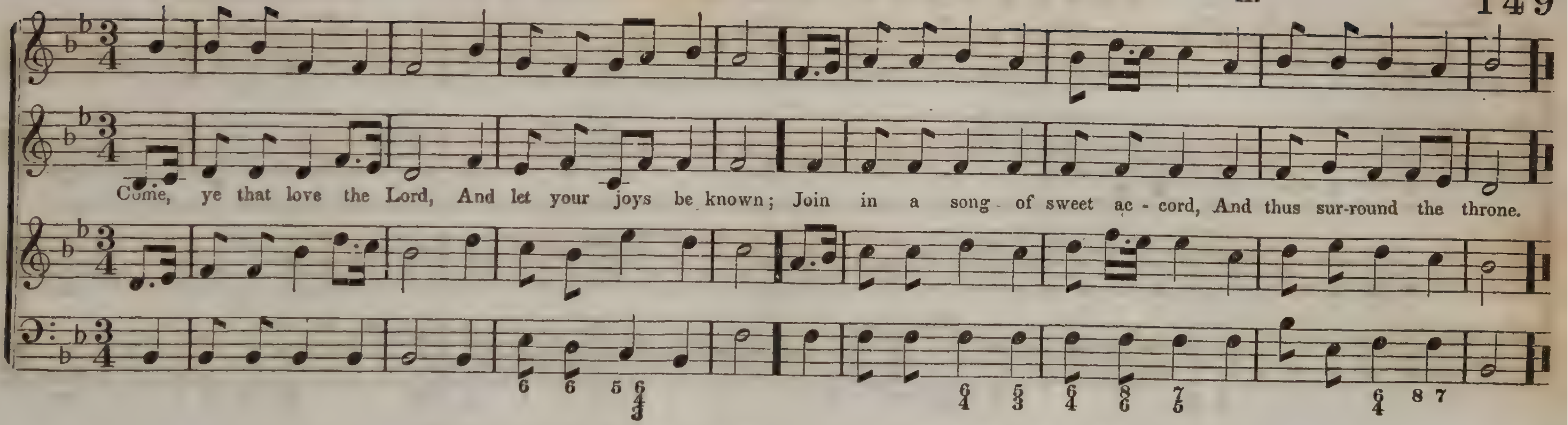
HALL. S. M.

English Theme.


How charming is the place, Where my Re-deem - er, God, Un-veils the beau-ties of his face, And sheds his love a - broad, And sheds his love a - broad.
4 5 6
2 3 4
6 6 7
5
6
4
7
6 6
4
6 6
4
8 7

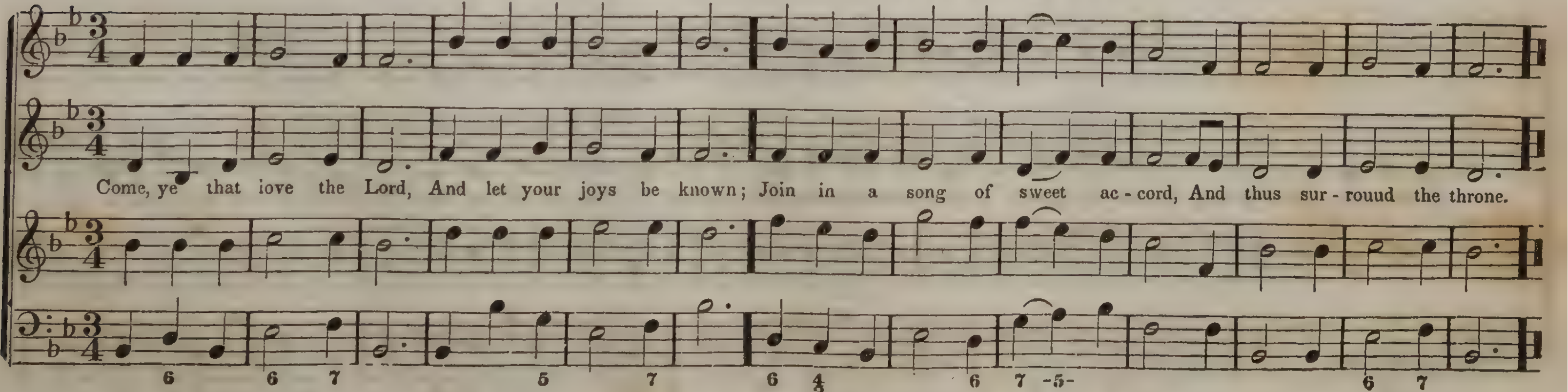
WINSLOW S. M.

H.


Come, ye that love the Lord, And let your joys be known; Join in a song of sweet ac - cord, And thus sur-round the throne.

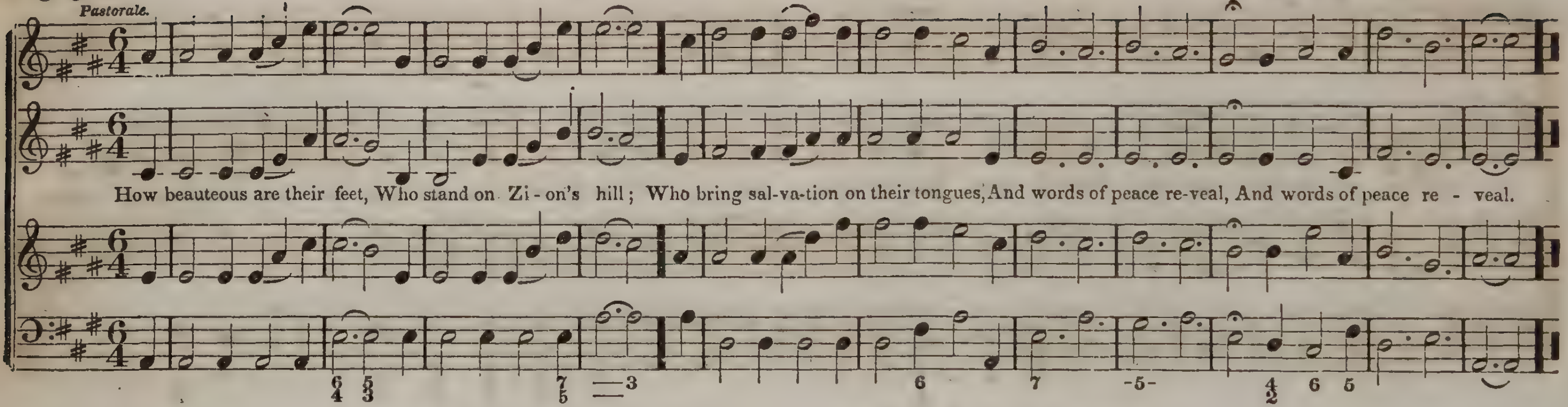
STOCKPORT. S. M.

Collier.


Come, ye that love the Lord, And let your joys be known; Join in a song of sweet ac - cord, And thus sur - roud the throne.

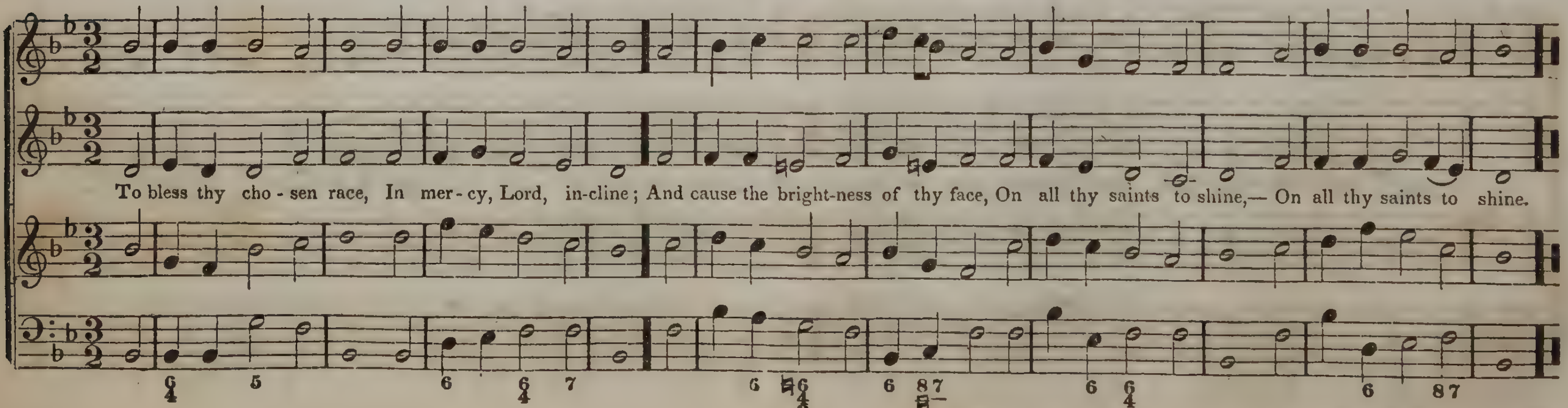
VINCENNES. S. M.

Arranged from Nagell.


Pastorale.
How beauteous are their feet, Who stand on Zi-on's hill; Who bring sal-va-tion on their tongues, And words of peace re-veal, And words of peace re - veal.

TILLOTSON. S. M.

Gull. Frank.*

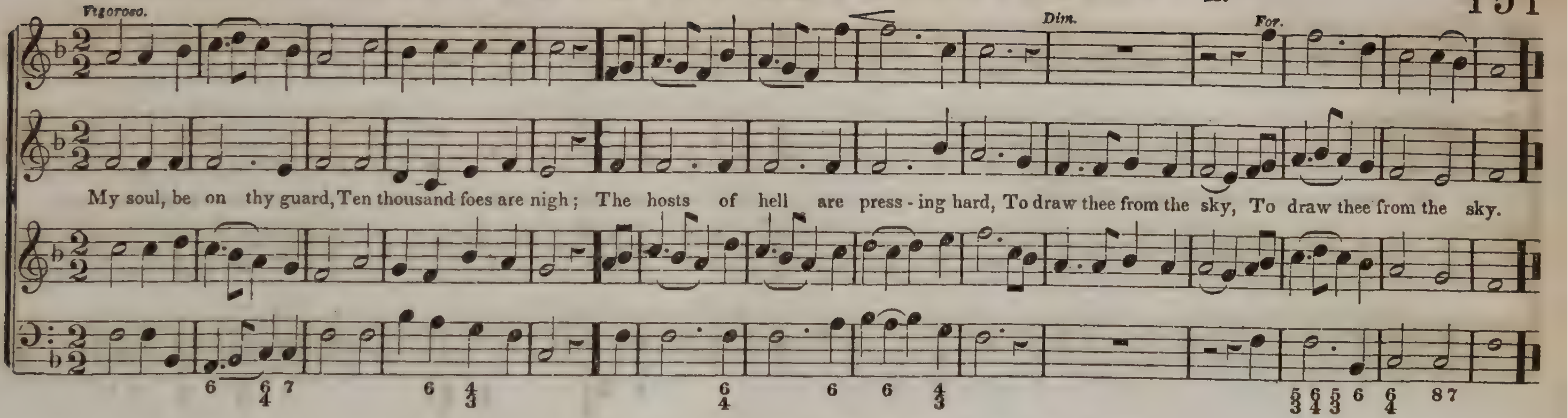

To bless thy cho-sen race, In mer-cy, Lord, in-cline; And cause the bright-ness of thy face, On all thy saints to shine,— On all thy saints to shine.

---

* Arranged from a Te Deum of 1552.– The rhythm and harmony are modernized.

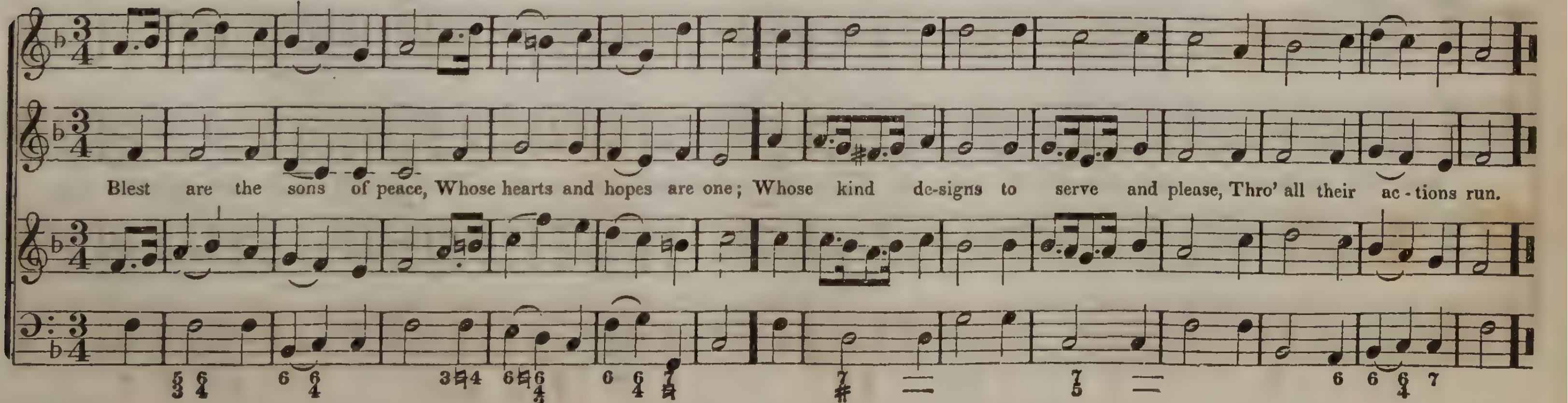
LUTHER. S. M.

H.


Vigoroso.
Dim.
For.
My soul, be on thy guard, Ten thousand foes are nigh; The hosts of hell are press-ing hard, To draw thee from the sky, To draw thee from the sky.

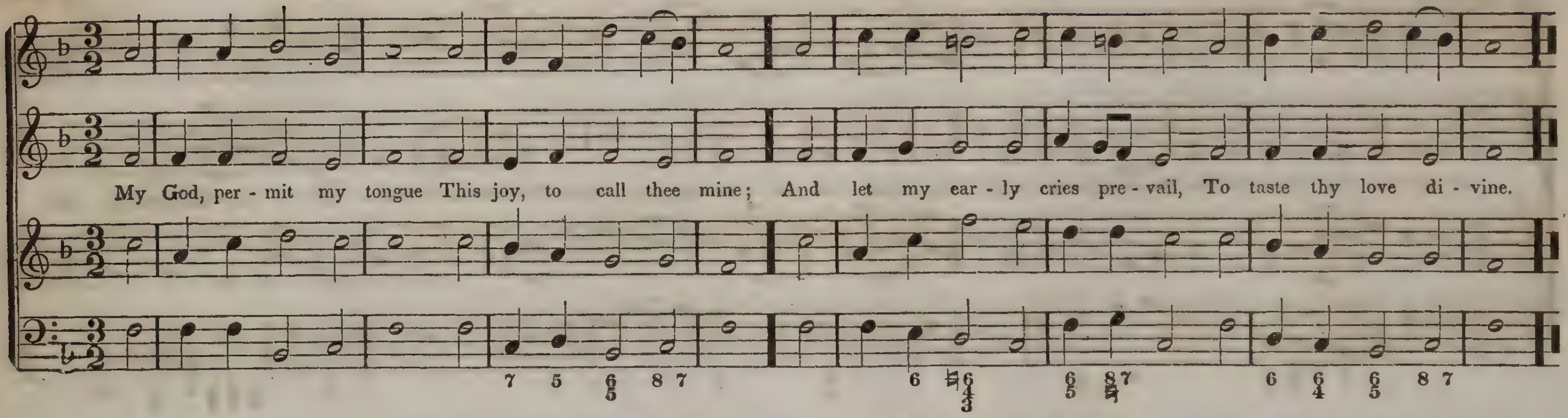
WALLBRIDGE. S. M.

J. Lucas.


Blest are the sons of peace, Whose hearts and hopes are one; Whose kind de-signs to serve and please, Thro' all their ac-tions run.

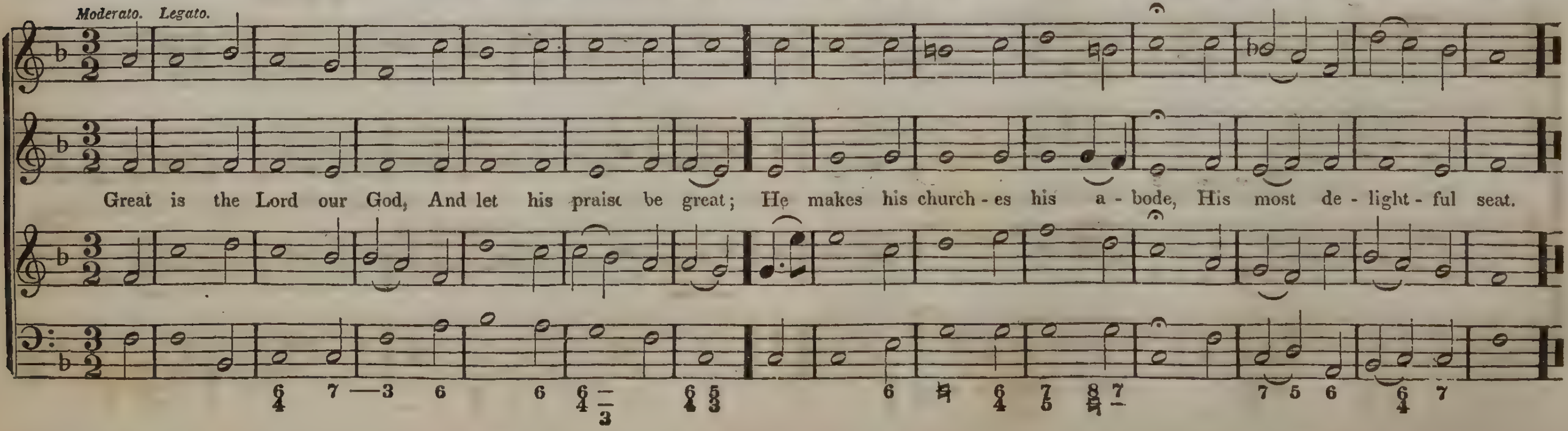
STILLINGFLEET. S. M.

Arranged from a Swiss Collection.


My God, per - mit my tongue This joy, to call thee mine; And let my ear - ly cries pre - vail, To taste thy love di - vine.

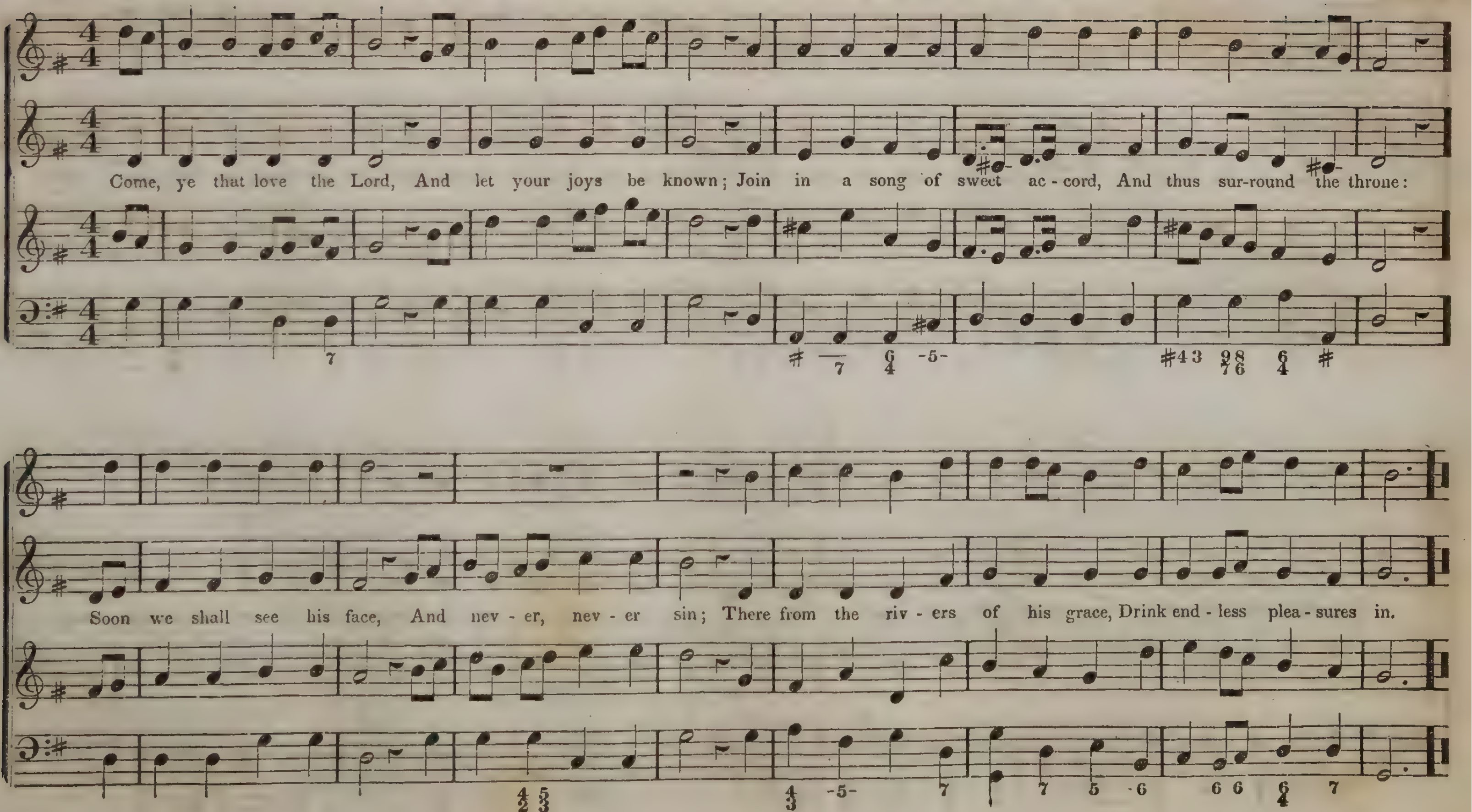
RADCLIFFE. S. M.

Anon.—Arranged from an old Manuscript. *


Moderato. Legato.
Great is the Lord our God, And let his praise be great; He makes his church - es his a - bode, His most de - light - ful seat.

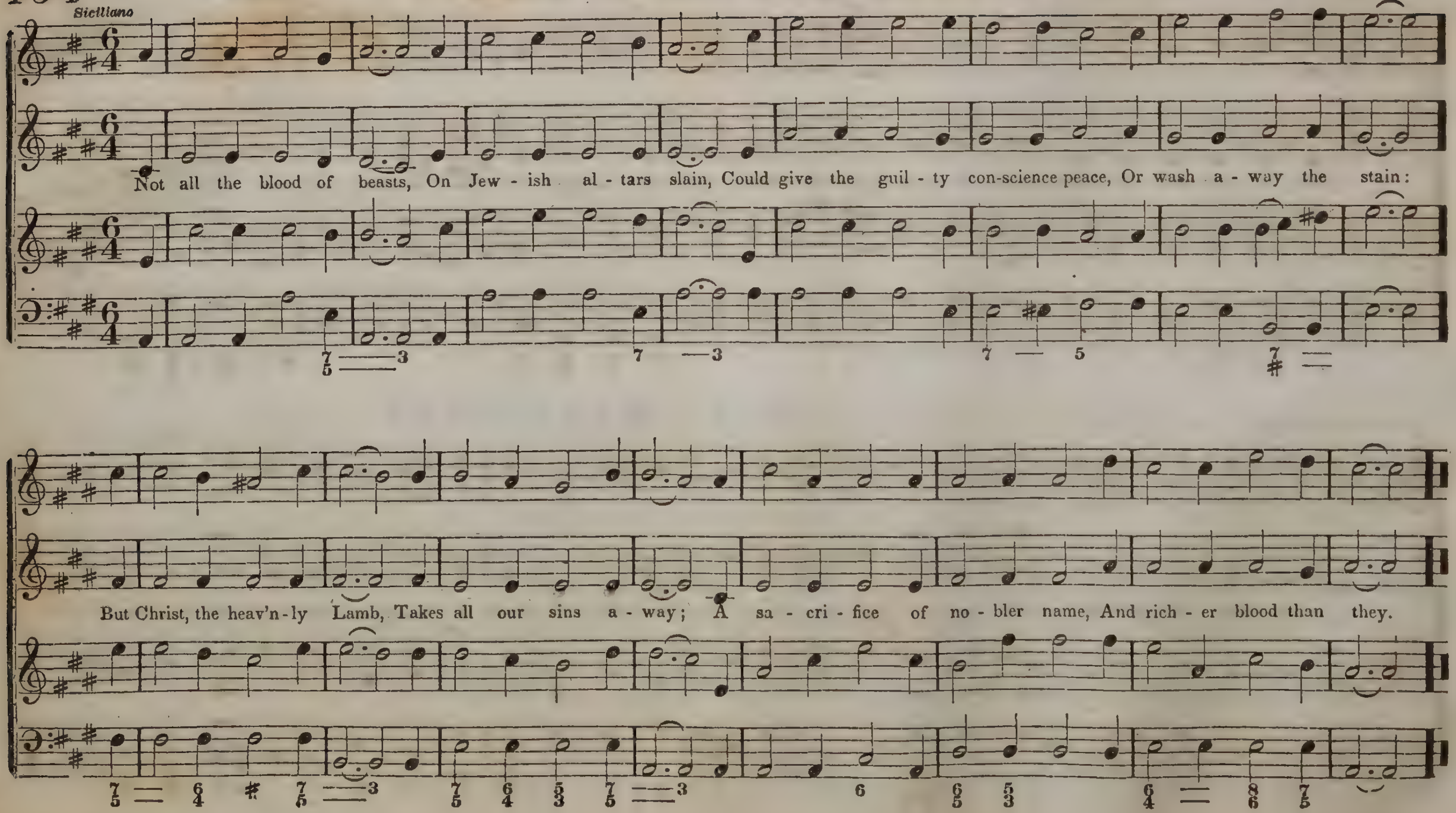
PAINESVILLE. S. M. Double.

Hadaway.


Come, ye that love the Lord, And let your joys be known; Join in a song of sweet ac-cord, And thus sur-round the throne:
Soon we shall see his face, And nev-er, nev-er sin; There from the riv-ers of his grace, Drink end-less plea-sures in.

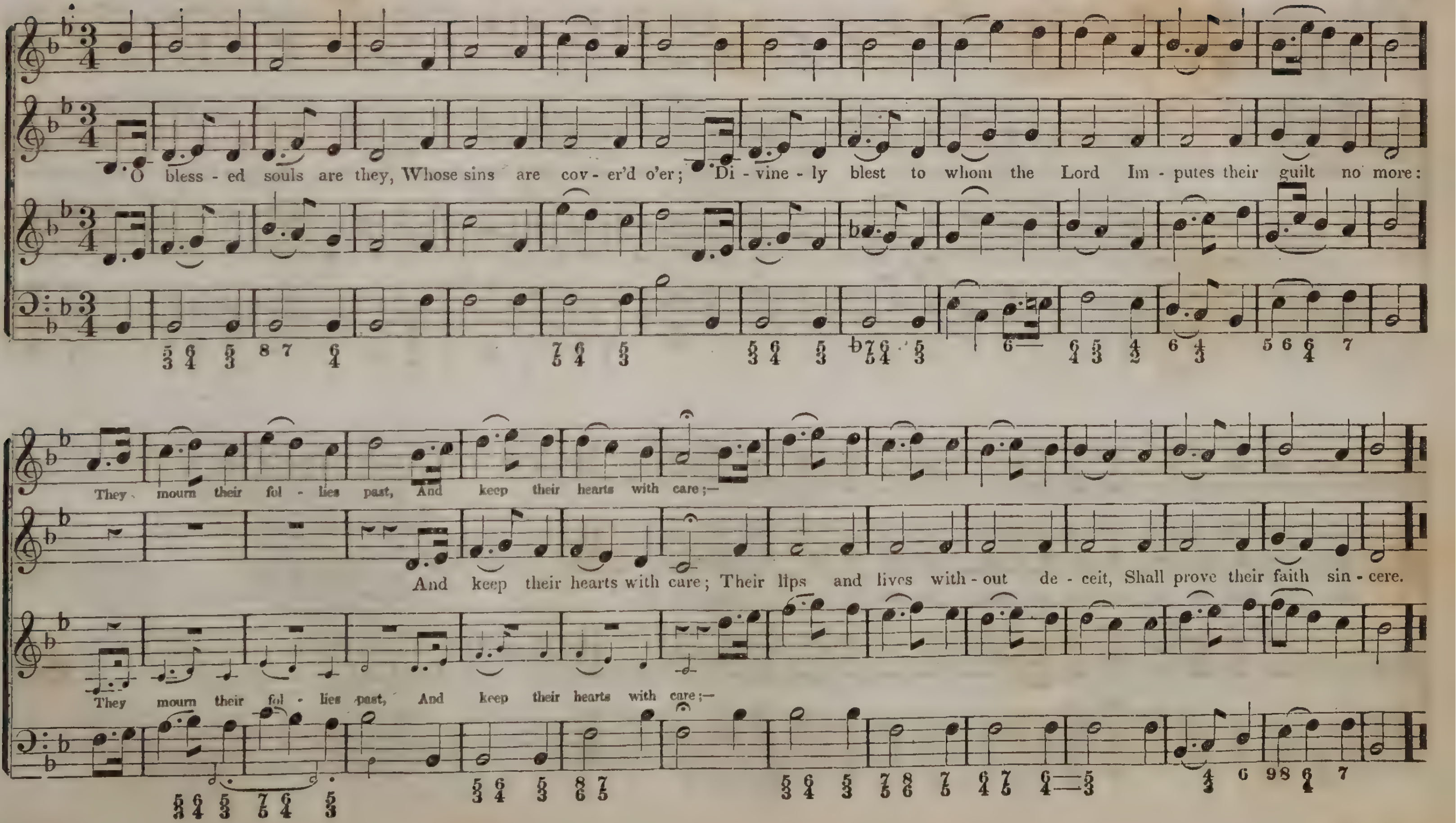
POMFRET. S. M [Double.]

Arranged from a Swiss Collection.

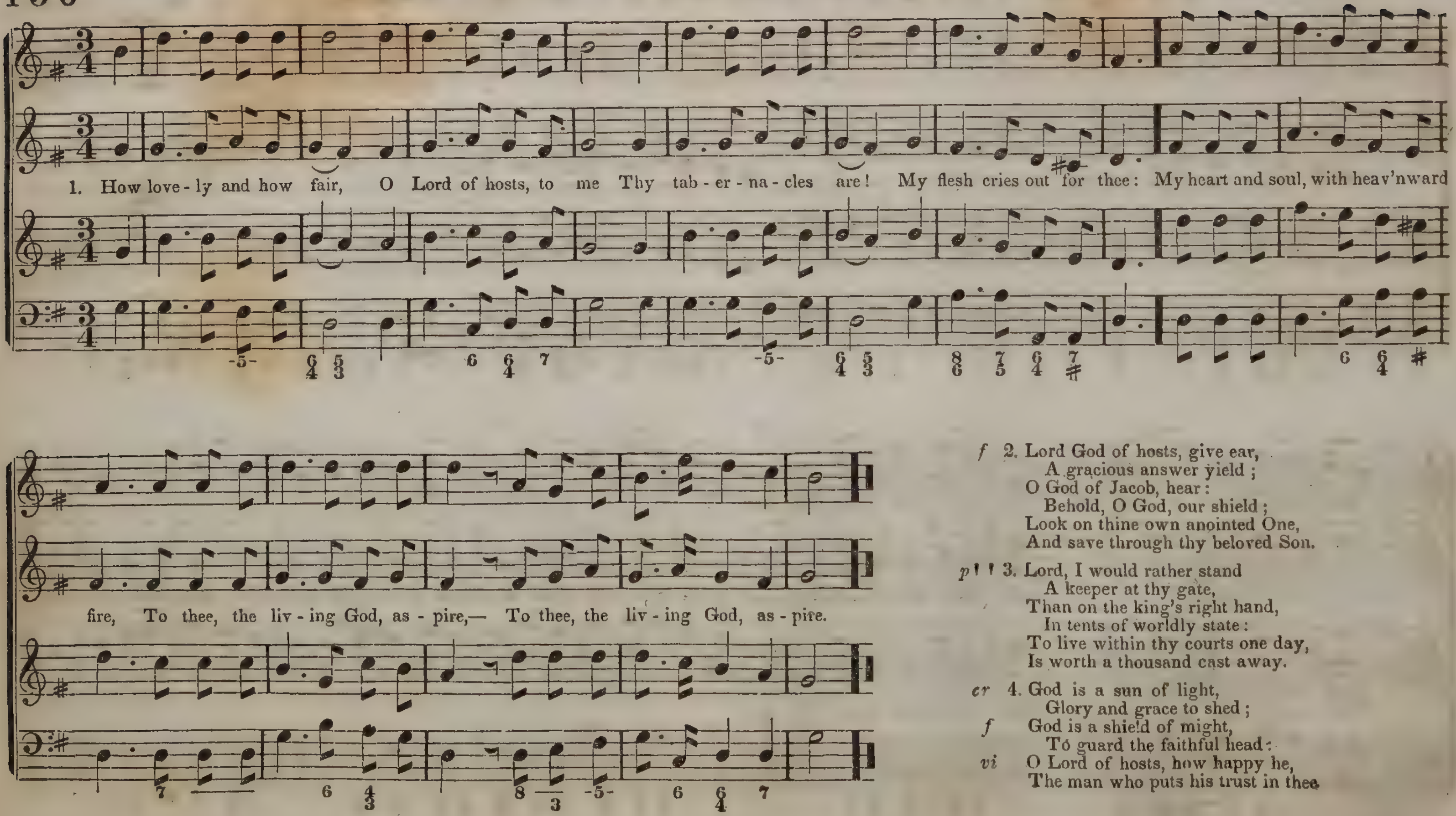

Siciliano
Not all the blood of beasts, On Jew - ish al - tars slain, Could give the guil - ty con-science peace, Or wash a - way the stain:
But Christ, the heav'n-ly Lamb, Takes all our sins a - way; A sa - cri - fice of no - bler name, And rich - er blood than they.

PSALM THIRTY-SECOND. S. M. [Double.]

H.


O bless - ed souls are they, Whose sins are cov - er'd o'er; Di - vine - ly blest to whom the Lord Im - putes their guilt no more:
They mourn their fol - lies past, And keep their hearts with care;—
And keep their hearts with care; Their lips and lives with - out de - ceit, Shall prove their faith sin - cere.
They mourn their fol - lies past, And keep their hearts with care;—

YOKELEY. H. M.


1. How love - ly and how fair, O Lord of hosts, to me Thy tab - er - na - cles are! My flesh cries out for thee: My heart and soul, with heav'nward
fire, To thee, the liv - ing God, as - pire,— To thee, the liv - ing God, as - pire.

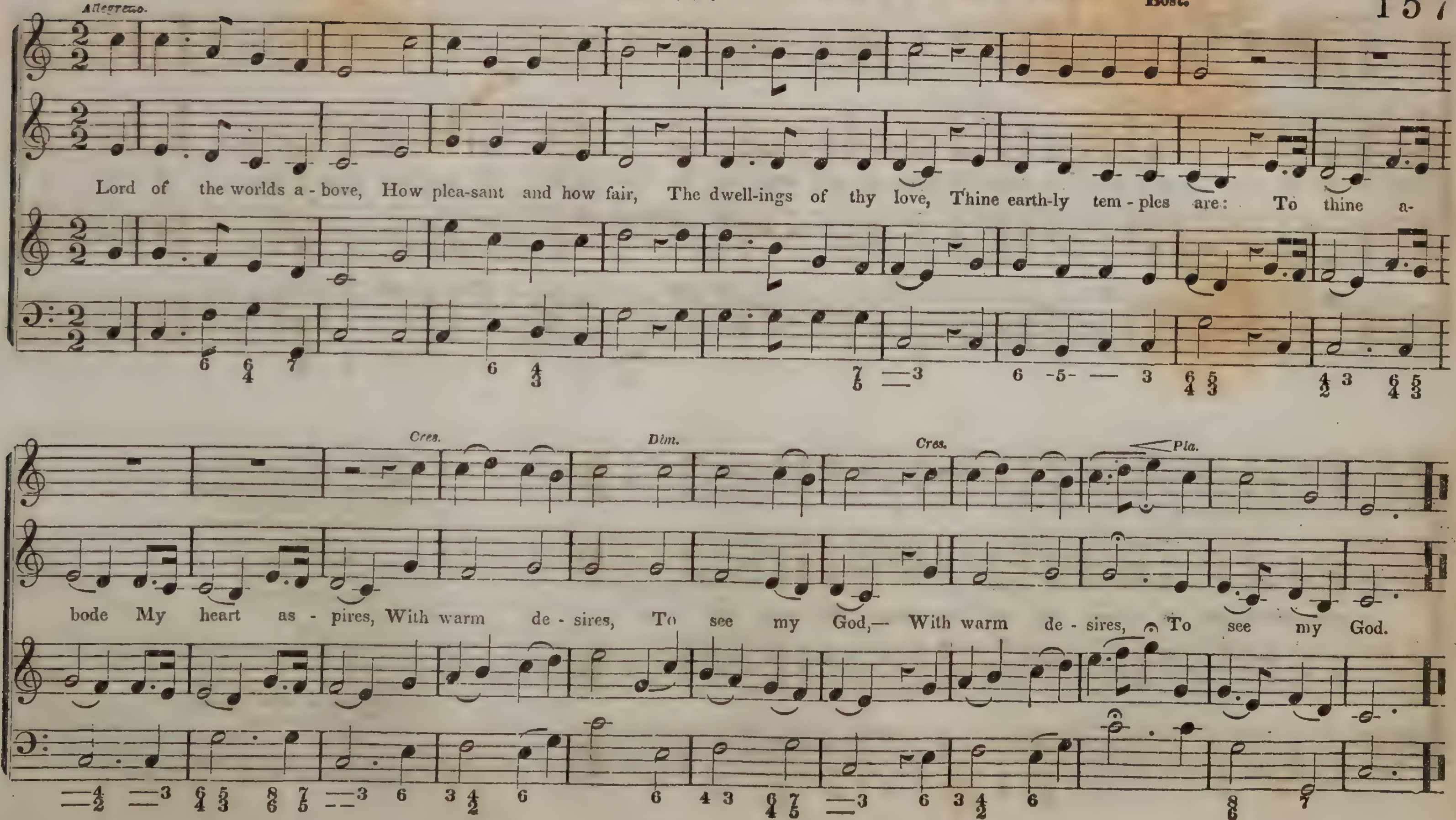
f 2. Lord God of hosts, give ear,
A gracious answer yield;
O God of Jacob, hear:
Behold, O God, our shield;
Look on thine own anointed One,
And save through thy beloved Son.

p! ! 3. Lord, I would rather stand
A keeper at thy gate,
Than on the king's right hand,
In tents of worldly state:
To live within thy courts one day,
Is worth a thousand cast away.

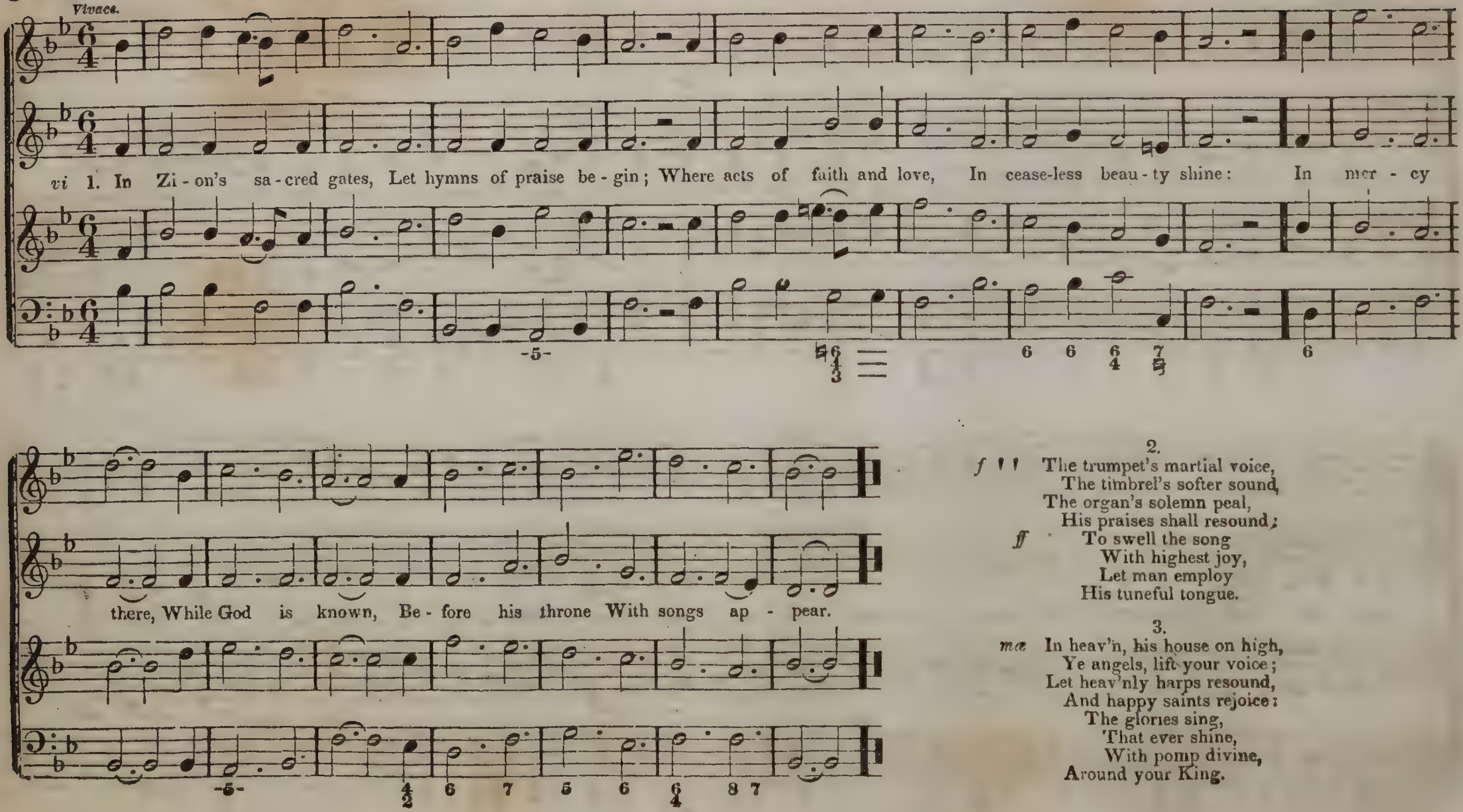
cr 4. God is a sun of light,
Glory and grace to shed;
f God is a shield of might,
To guard the faithful head:
vi O Lord of hosts, how happy he,
The man who puts his trust in thee.

KINGS. H. M.

Bost.


Allegretto.
Lord of the worlds a-bove, How plea-sant and how fair, The dwell-ings of thy love, Thine earth-ly tem-ples are: To thine a-
Cres.
Dim.
Cres.
Pia.
bode My heart as-pires, With warm de-sires, To see my God,— With warm de-sires, To see my God.

KINGSVILLE. H. M.

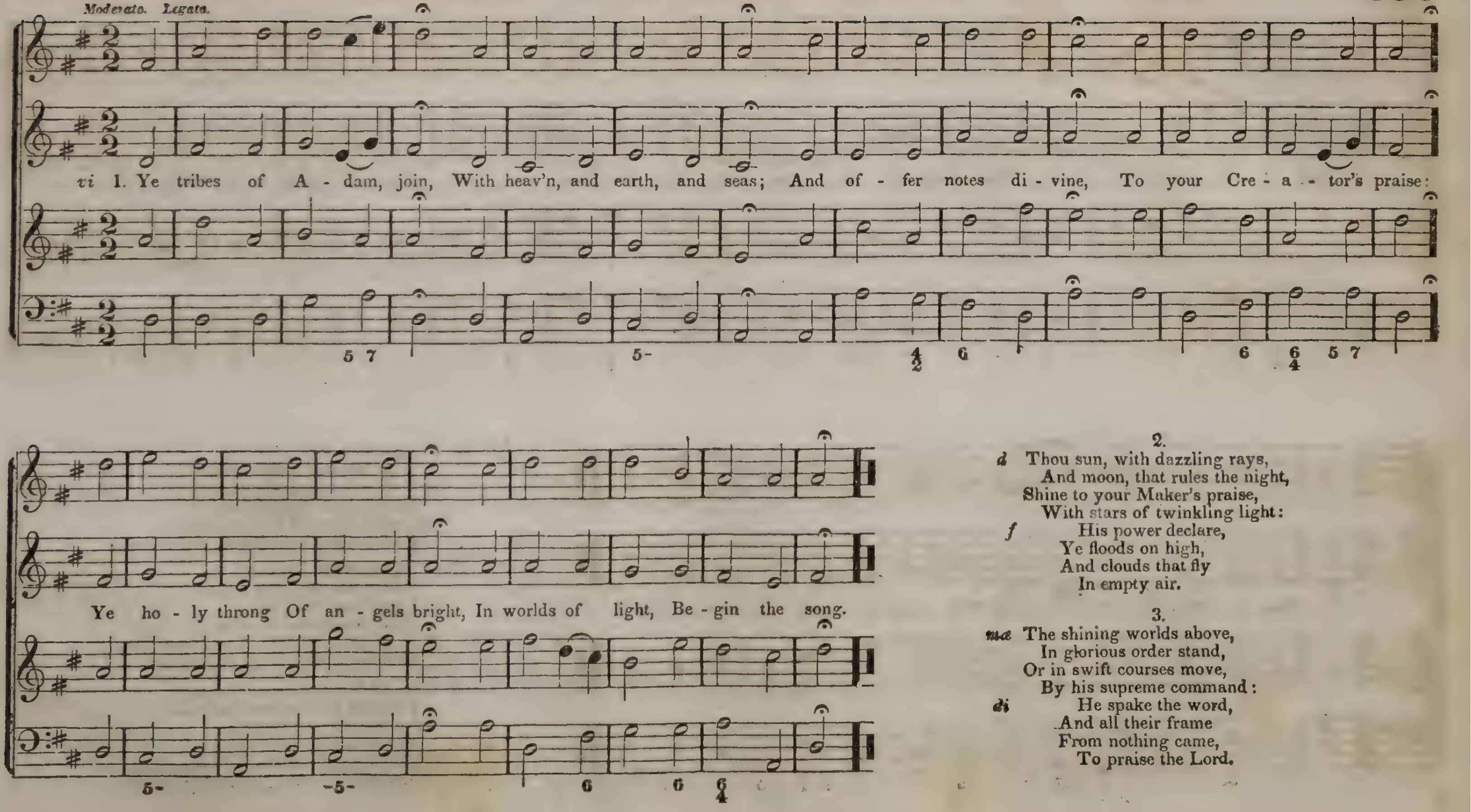

Vivace.
vi 1. In Zi-on's sa-cred gates, Let hymns of praise be-gin; Where acts of faith and love, In cease-less beau-ty shine: In mer-cy
there, While God is known, Be-fore his throne With songs ap-pear.
-5-
♮6 4 3
6 6 6 4 7 ♮
6
-5-
4 2 6 7 5 6 6 4 8 7

2.
f The trumpet's martial voice,
The timbrel's softer sound,
The organ's solemn peal,
His praises shall resound;
ff To swell the song
With highest joy,
Let man employ
His tuneful tongue.

3.
mæ In heav'n, his house on high,
Ye angels, lift your voice;
Let heav'nly harps resound,
And happy saints rejoice:
The glories sing,
That ever shine,
With pomp divine,
Around your King.

PSALM 148. H. M.

K—lff.


Moderato. Legato.
vi 1. Ye tribes of A - dam, join, With heav'n, and earth, and seas; And of - fer notes di - vine, To your Cre - a - tor's praise:
Ye ho - ly throng Of an - gels bright, In worlds of light, Be - gin the song.

2.

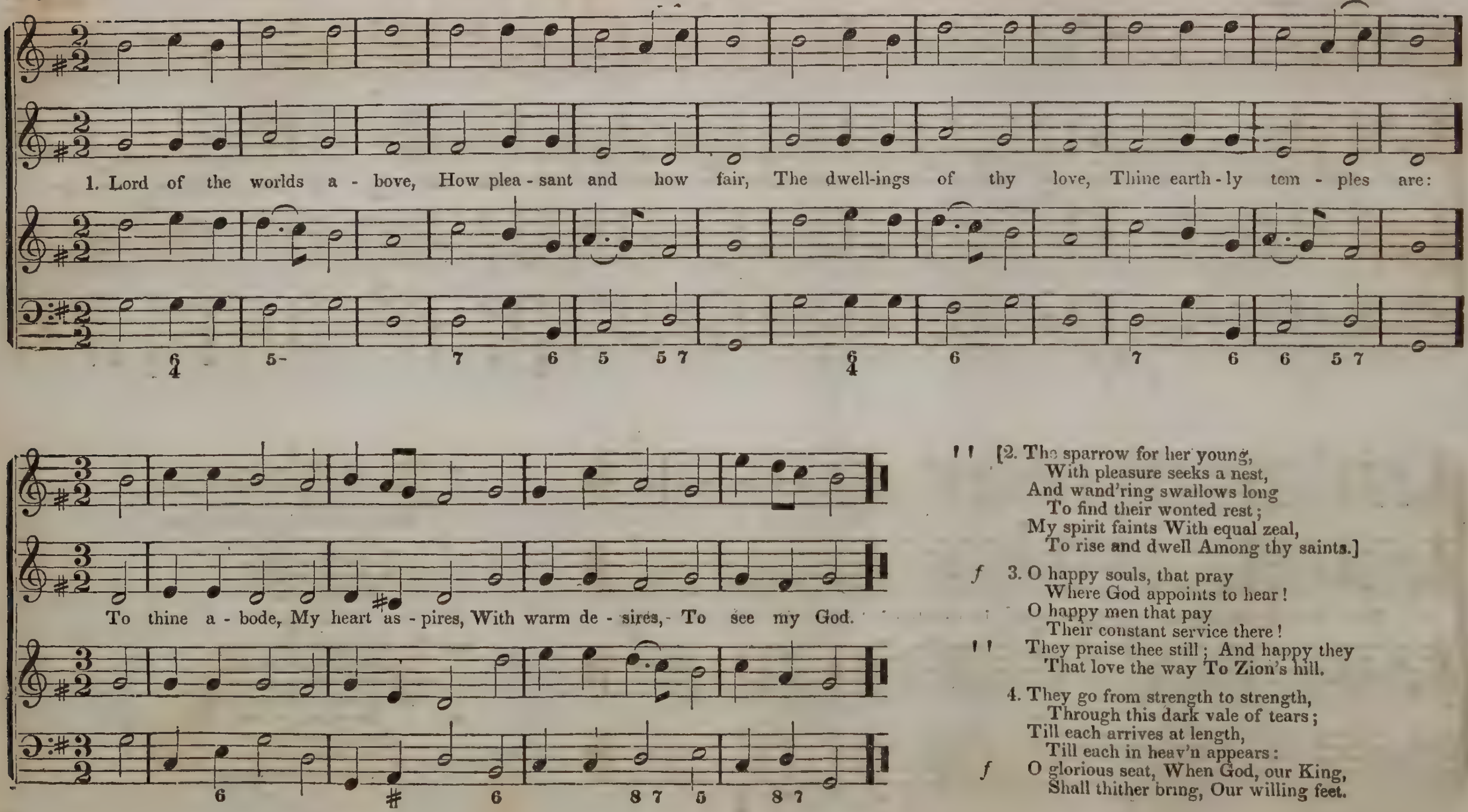
d Thou sun, with dazzling rays,
And moon, that rules the night,
Shine to your Maker's praise,
With stars of twinkling light:
f His power declare,
Ye floods on high,
And clouds that fly
In empty air.

3.

ma The shining worlds above,
In glorious order stand,
Or in swift courses move,
By his supreme command:
di He spake the word,
And all their frame
From nothing came,
To praise the Lord.

ROME. H. M.

Ancient Theme,—'Song of Simeon.'


1. Lord of the worlds a - bove, How plea - sant and how fair, The dwell-ings of thy love, Thine earth - ly tem - ples are:
To thine a - bode, My heart as - pires, With warm de - sires, To see my God.

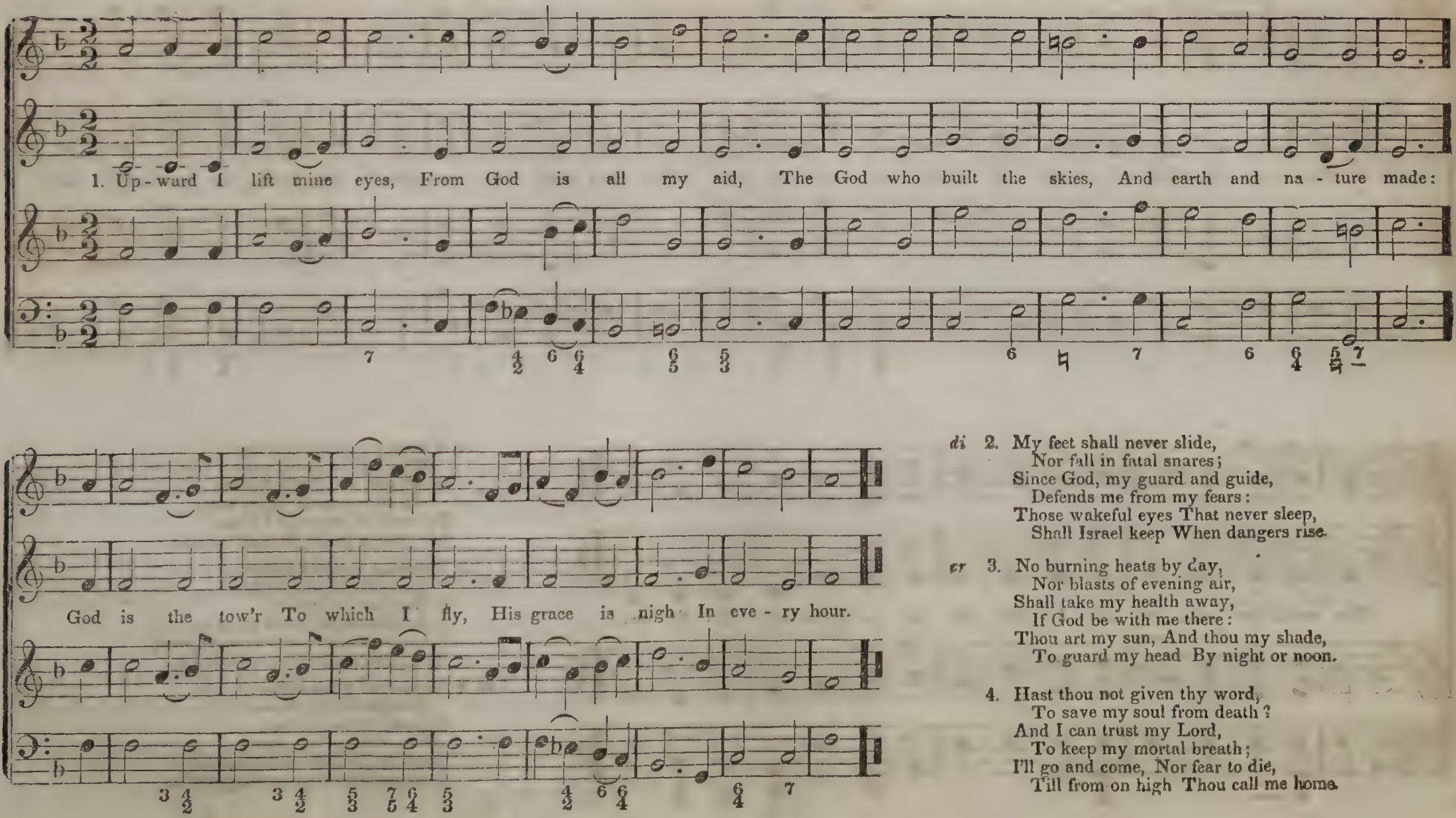
' ' [2. The sparrow for her young,
With pleasure seeks a nest,
And wand'ring swallows long
To find their wonted rest;
My spirit faints With equal zeal,
To rise and dwell Among thy saints.]

f 3. O happy souls, that pray
Where God appoints to hear!
O happy men that pay
Their constant service there!
' ' They praise thee still; And happy they
That love the way To Zion's hill.

4. They go from strength to strength,
Through this dark vale of tears;
Till each arrives at length,
Till each in heav'n appears:
f O glorious seat, When God, our King,
Shall thither bring, Our willing feet.

THAMES. H. M

H.


1. Up-ward I lift mine eyes, From God is all my aid, The God who built the skies, And earth and na - ture made:
God is the tow'r To which I fly, His grace is nigh In eve - ry hour.

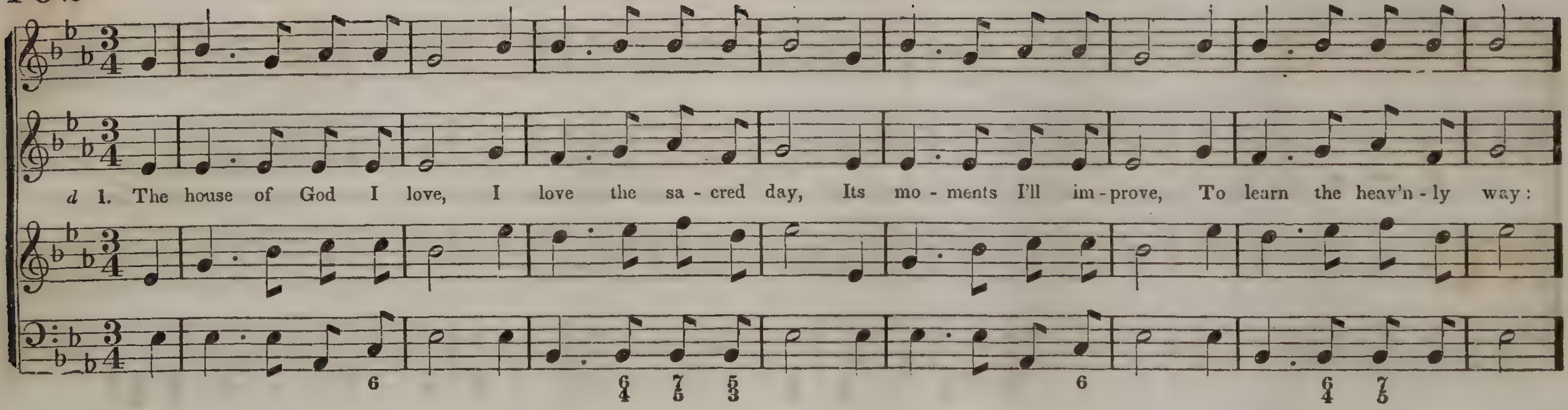
di 2. My feet shall never slide,
Nor fall in fatal snares;
Since God, my guard and guide,
Defends me from my fears:
Those wakeful eyes That never sleep,
Shall Israel keep When dangers rise.

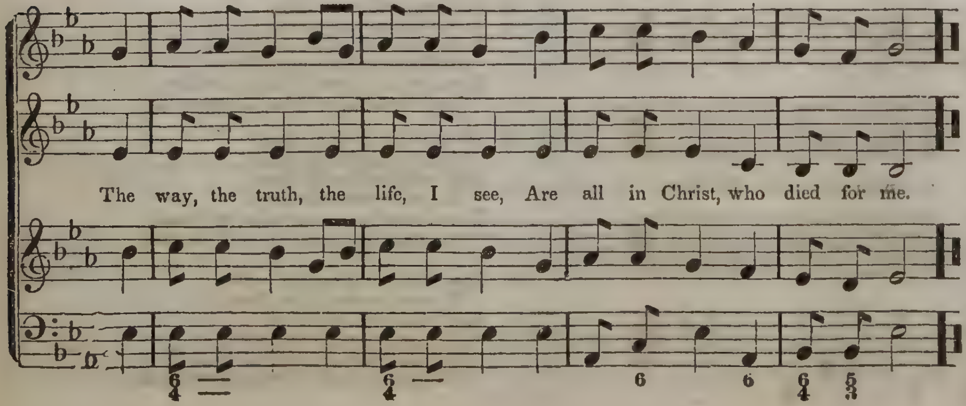
er 3. No burning heats by day,
Nor blasts of evening air,
Shall take my health away,
If God be with me there:
Thou art my sun, And thou my shade,
To guard my head By night or noon.

4. Hast thou not given thy word,
To save my soul from death?
And I can trust my Lord,
To keep my mortal breath;
I'll go and come, Nor fear to die,
Till from on high Thou call me home.

SANDFORD. H M.

Theme from the Union Minstrel.


d 1. The house of God I love, I love the sa - cred day, Its mo - ments I'll im - prove, To learn the heav'n - ly way:
6
6 4
7 5
5 3
6
6 4
7 5

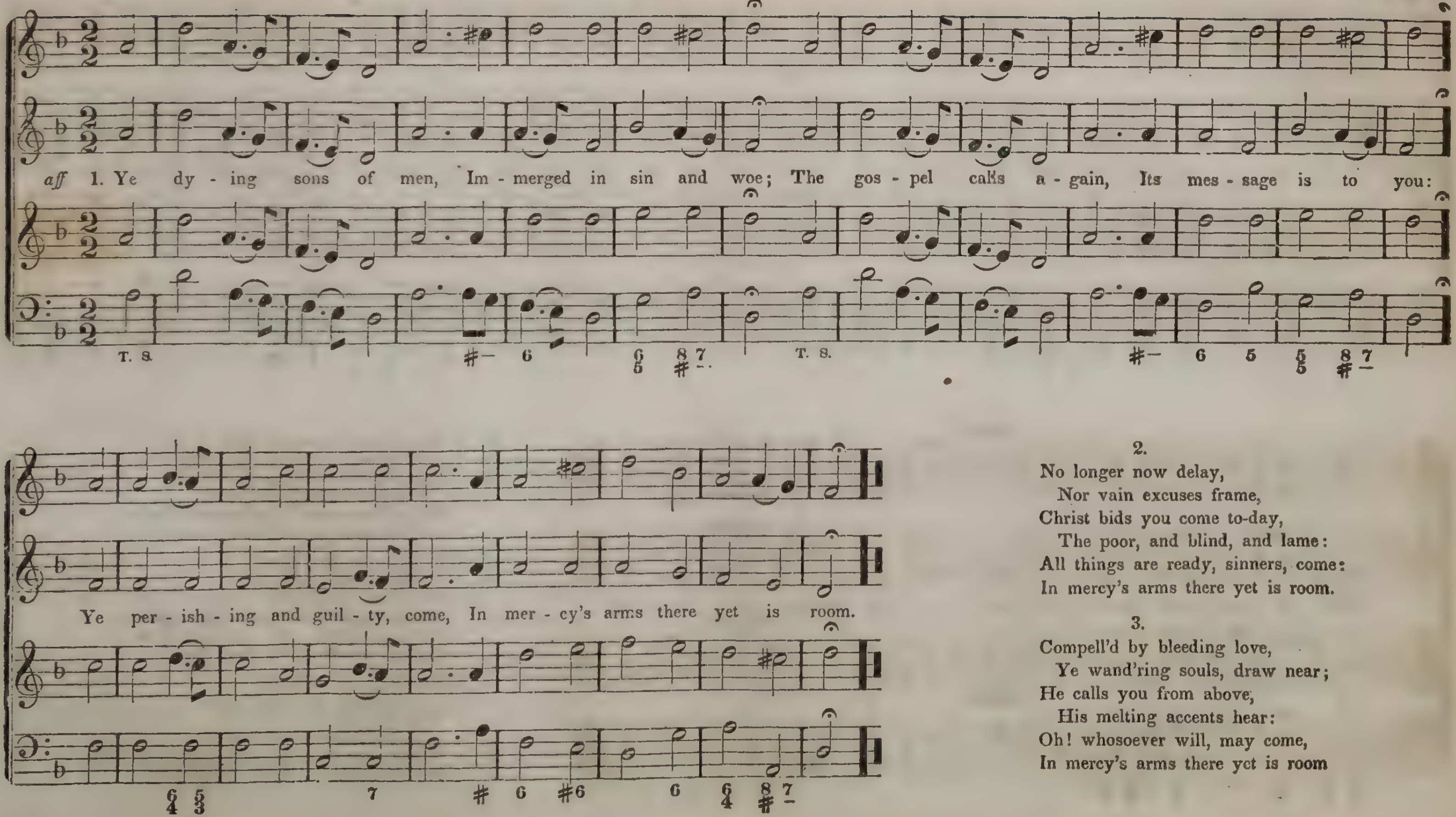

The way, the truth, the life, I see, Are all in Christ, who died for me.
6 4
6 4
6
6
6 4
5 3

2. The way is plain to those
Who will repent of sin;
The blood that freely flows,
Can cleanse each guilty stain:
No merit of my own I claim,
My trust is in the Saviour's name.

3. The truth I would believe,
As coming from the Lord;
O help me to receive,
And treasure up his word:
That word can save the ruin'd soul,
And make the broken spirit whole.

vi 4. The life of grace below,
The life of joy above,
O Lord, on me bestow,
Unworthy of thy love;
O bid me live this precious hour,
And ever know thy saving power

CARLISLE. H. M.

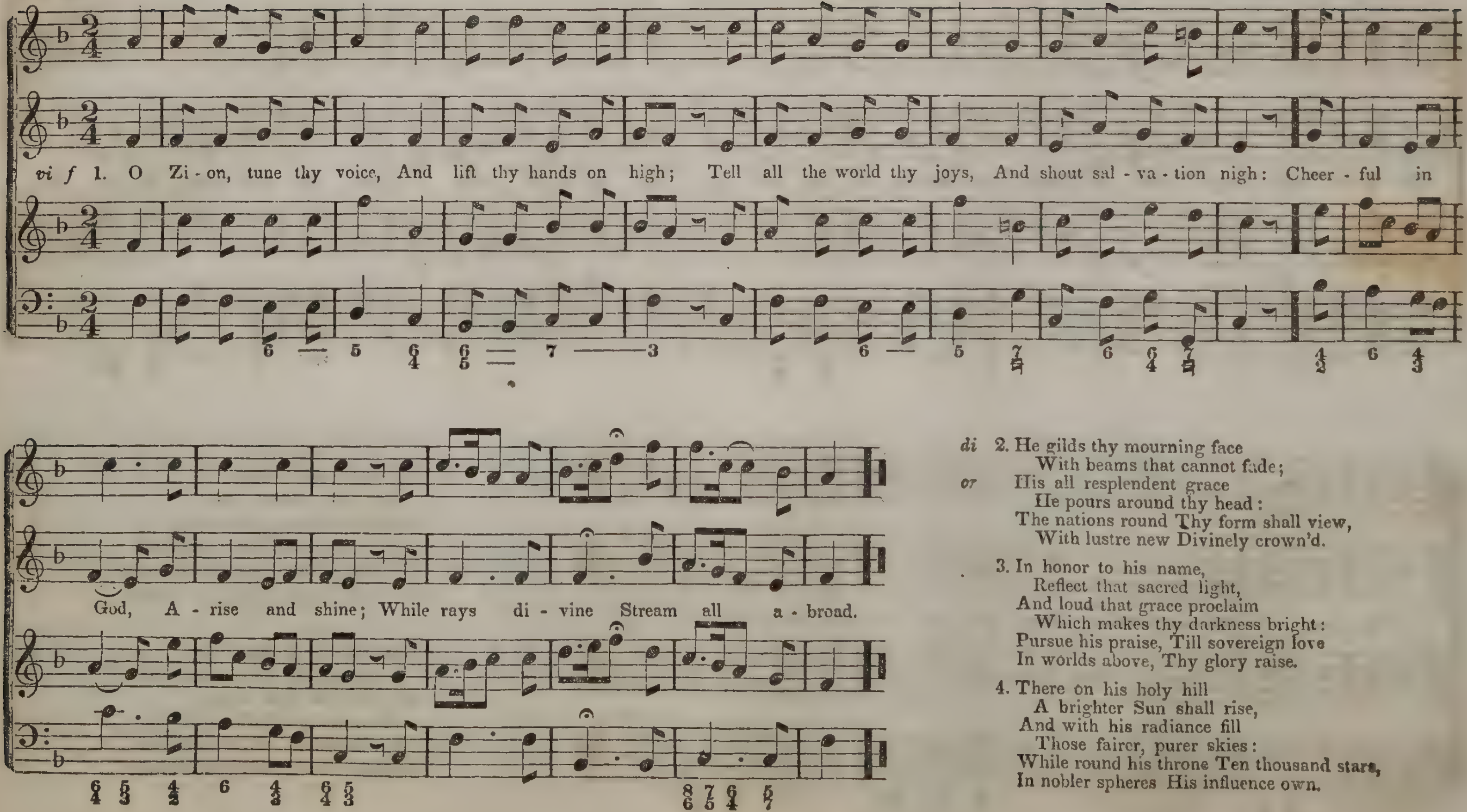

aff
1. Ye dy - ing sons of men, Im - merged in sin and woe; The gos - pel calls a - gain, Its mes - sage is to you:
Ye per - ish - ing and guil - ty, come, In mer - cy's arms there yet is room.
T. S.
T. S.

2.
No longer now delay,
  Nor vain excuses frame,
Christ bids you come to-day,
  The poor, and blind, and lame:
All things are ready, sinners, come:
In mercy's arms there yet is room.

3.
Compell'd by bleeding love,
  Ye wand'ring souls, draw near;
He calls you from above,
  His melting accents hear:
Oh! whosoever will, may come,
In mercy's arms there yet is room

NEWBURY. H. M

Michael Haydn.


vi f 1. O Zi - on, tune thy voice, And lift thy hands on high; Tell all the world thy joys, And shout sal - va - tion nigh: Cheer - ful in
God, A - rise and shine; While rays di - vine Stream all a - broad.

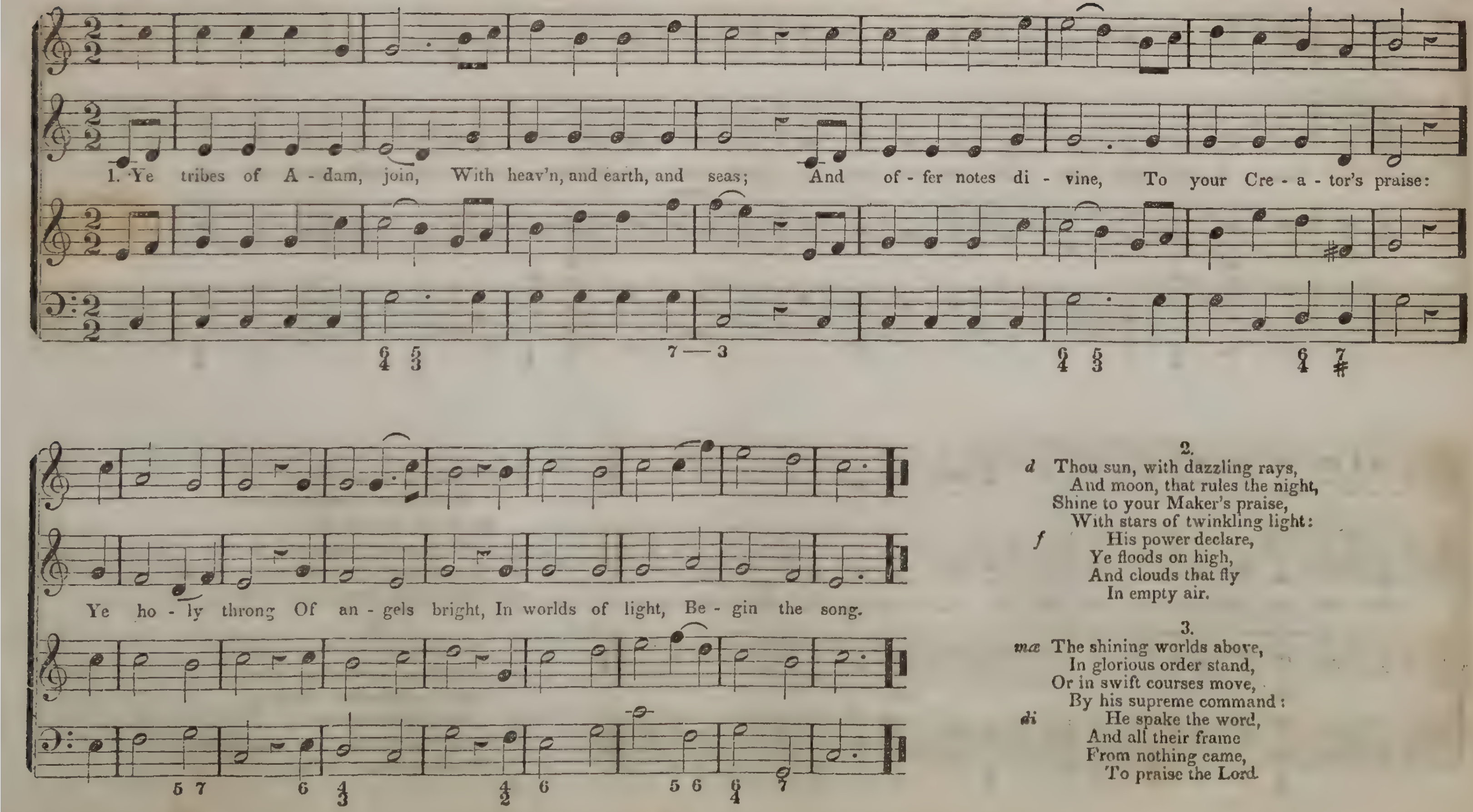
di 2. He gilds thy mourning face
With beams that cannot fade;
or His all resplendent grace
He pours around thy head:
The nations round Thy form shall view,
With lustre new Divinely crown'd.

3. In honor to his name,
Reflect that sacred light,
And loud that grace proclaim
Which makes thy darkness bright:
Pursue his praise, Till sovereign love
In worlds above, Thy glory raise.

4. There on his holy hill
A brighter Sun shall rise,
And with his radiance fill
Those fairer, purer skies:
While round his throne Ten thousand stars,
In nobler spheres His influence own.

PARK PLACE. H. M.

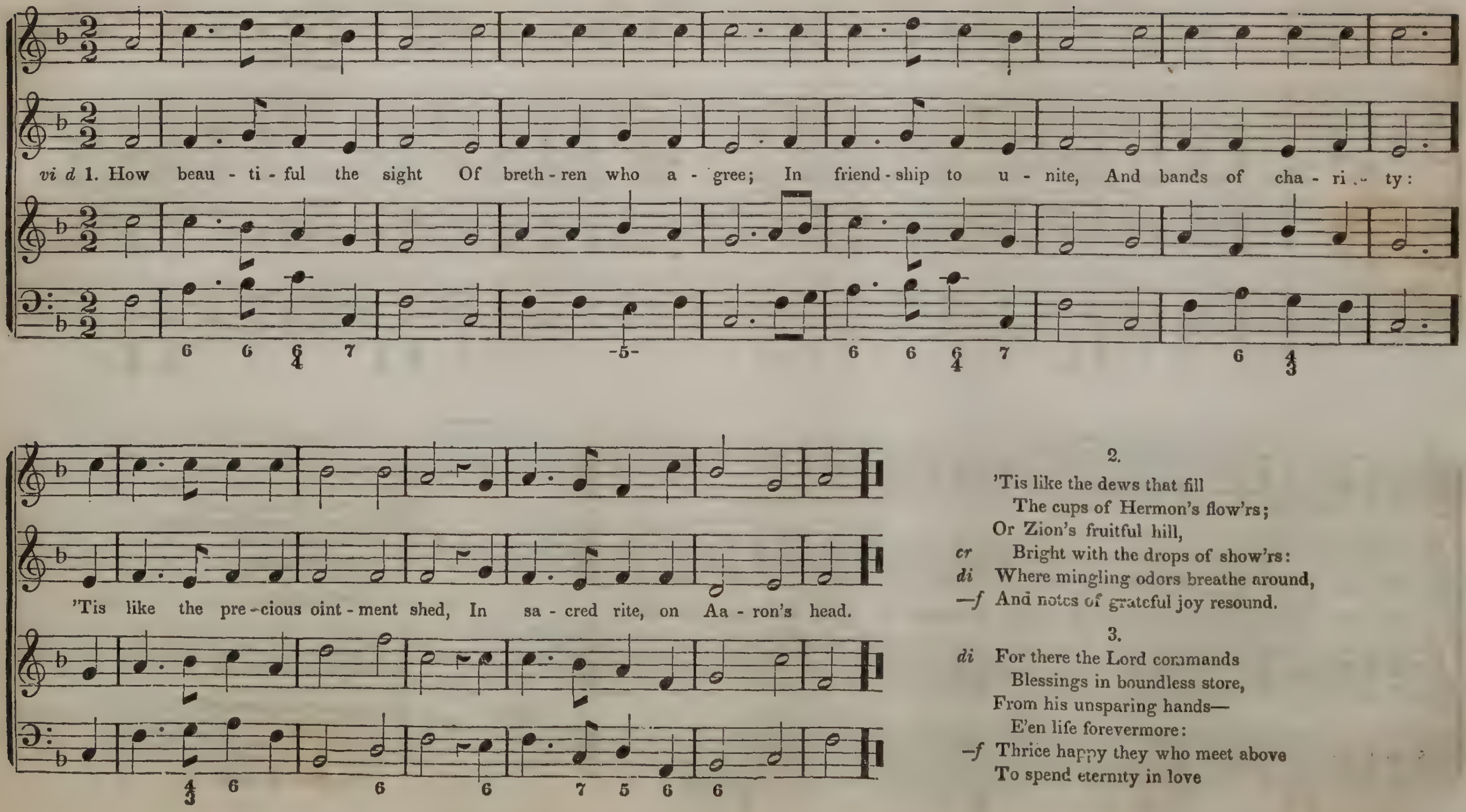
S. B. Pond.


1. Ye tribes of A - dam, join, With heav'n, and earth, and seas; And of - fer notes di - vine, To your Cre - a - tor's praise:
6 4 5 3
7 — 3
6 4 5 3
6 4 7 ♯
Ye ho - ly throng Of an - gels bright, In worlds of light, Be - gin the song.
5 7
6 4 3
4 2 6
5 6 6 4 7

2.
d Thou sun, with dazzling rays,
And moon, that rules the night,
Shine to your Maker's praise,
With stars of twinkling light:
f His power declare,
Ye floods on high,
And clouds that fly
In empty air.

3.
mæ The shining worlds above,
In glorious order stand,
Or in swift courses move,
By his supreme command:
di He spake the word,
And all their frame
From nothing came,
To praise the Lord.

BROWNVILLE. H. M.

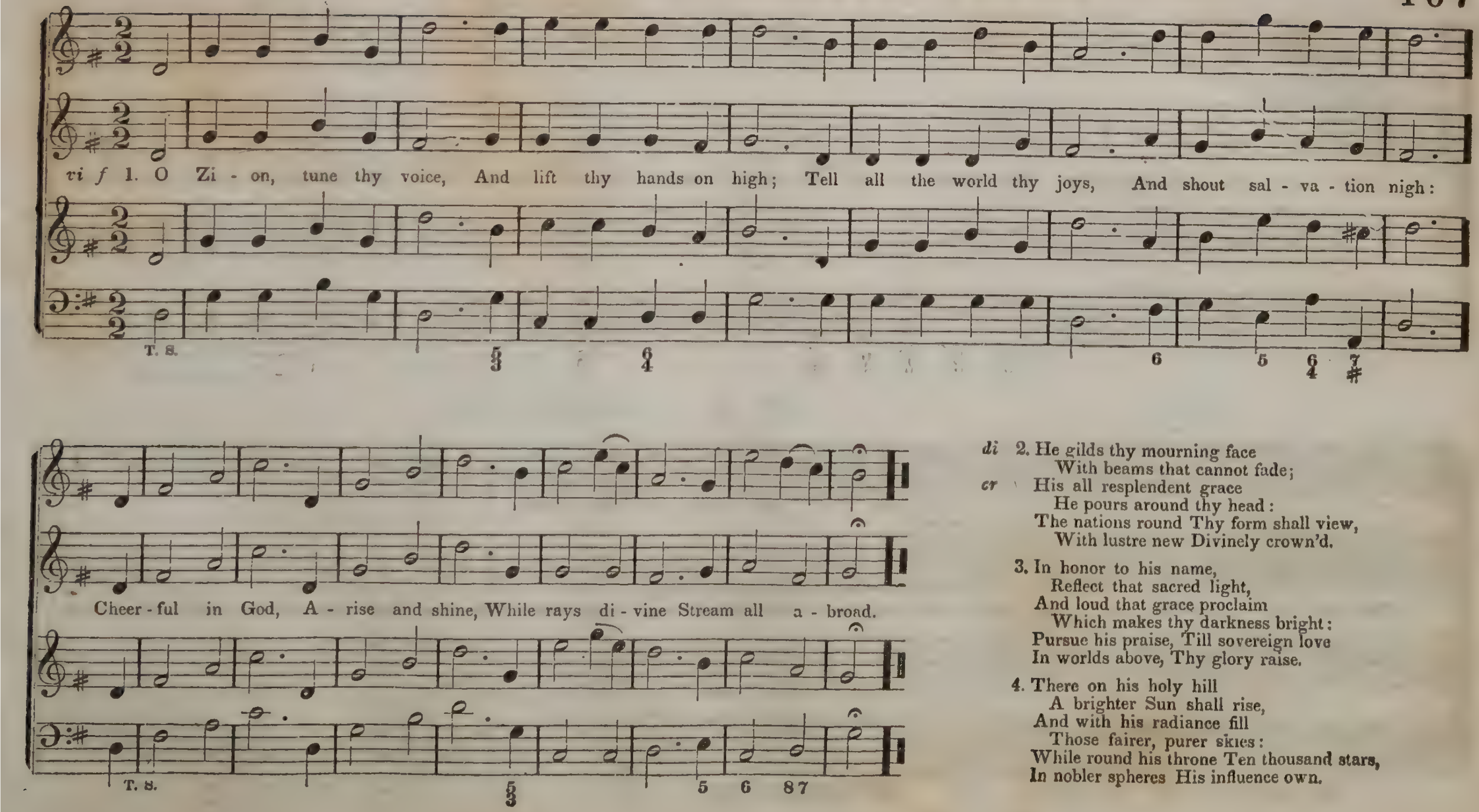

vi d 1. How beau - ti - ful the sight Of breth - ren who a - gree; In friend - ship to u - nite, And bands of cha - ri - ty:
'Tis like the pre - cious oint - ment shed, In sa - cred rite, on Aa - ron's head.

2.
'Tis like the dews that fill
The cups of Hermon's flow'rs;
Or Zion's fruitful hill,
cr Bright with the drops of show'rs:
di Where mingling odors breathe around,
—*f* And notes of grateful joy resound.

3.
di For there the Lord commands
Blessings in boundless store,
From his unsparing hands—
E'en life forevermore:
—*f* Thrice happy they who meet above
To spend eternity in love

RHINE. II. M.

Kl——ff.


vi f 1. O Zi - on, tune thy voice, And lift thy hands on high; Tell all the world thy joys, And shout sal - va - tion nigh:
T. S.
5 3
6 4
6
5
6 4
7 #
Cheer - ful in God, A - rise and shine, While rays di - vine Stream all a - broad.
T. S.
5 3
5 6 8 7

di 2. He gilds thy mourning face
With beams that cannot fade;
cr His all resplendent grace
He pours around thy head:
The nations round Thy form shall view,
With lustre new Divinely crown'd.

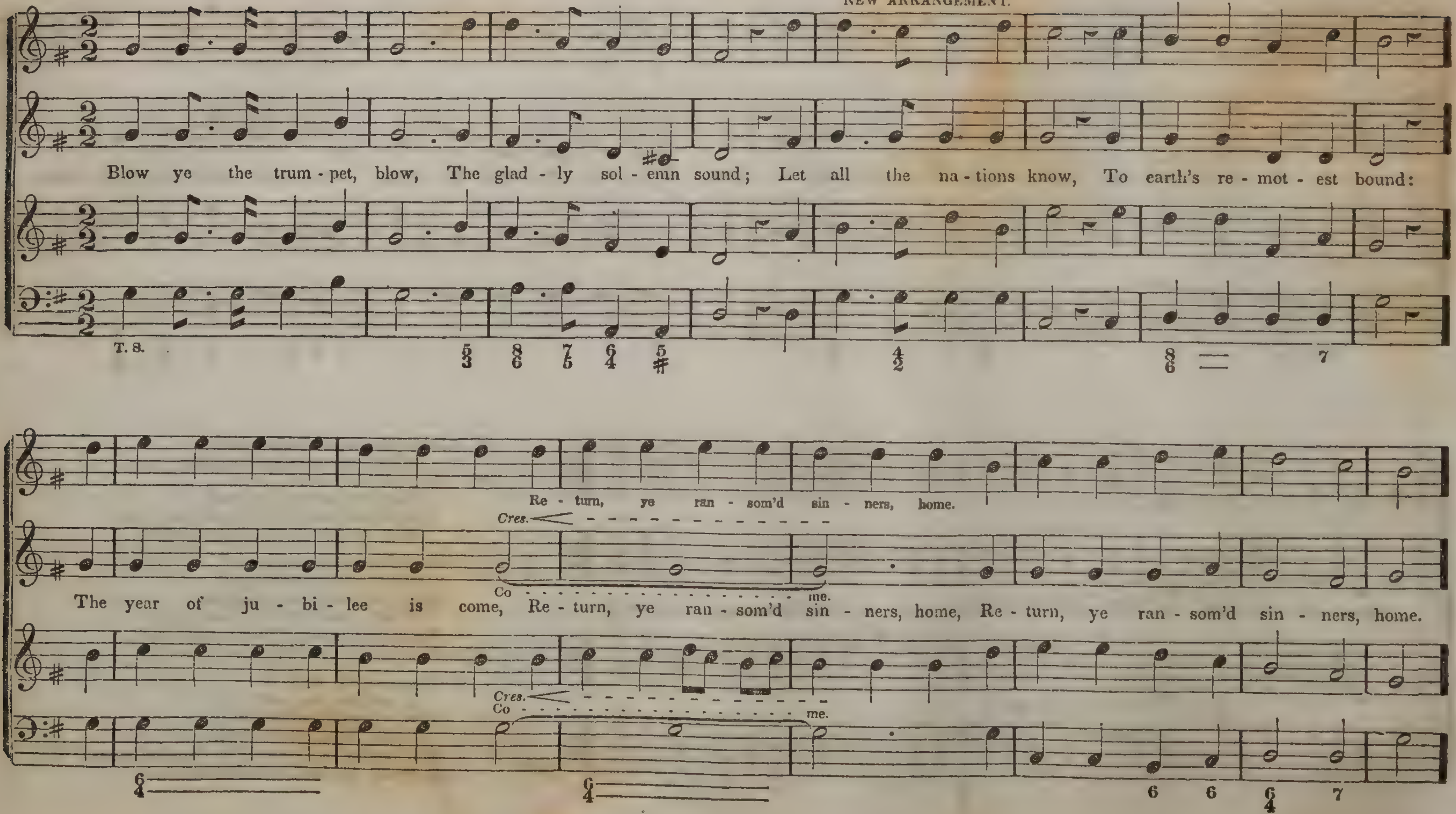
3. In honor to his name,
Reflect that sacred light,
And loud that grace proclaim
Which makes thy darkness bright:
Pursue his praise, Till sovereign love
In worlds above, Thy glory raise.

4. There on his holy hill
A brighter Sun shall rise,
And with his radiance fill
Those fairer, purer skies:
While round his throne Ten thousand stars,
In nobler spheres His influence own.

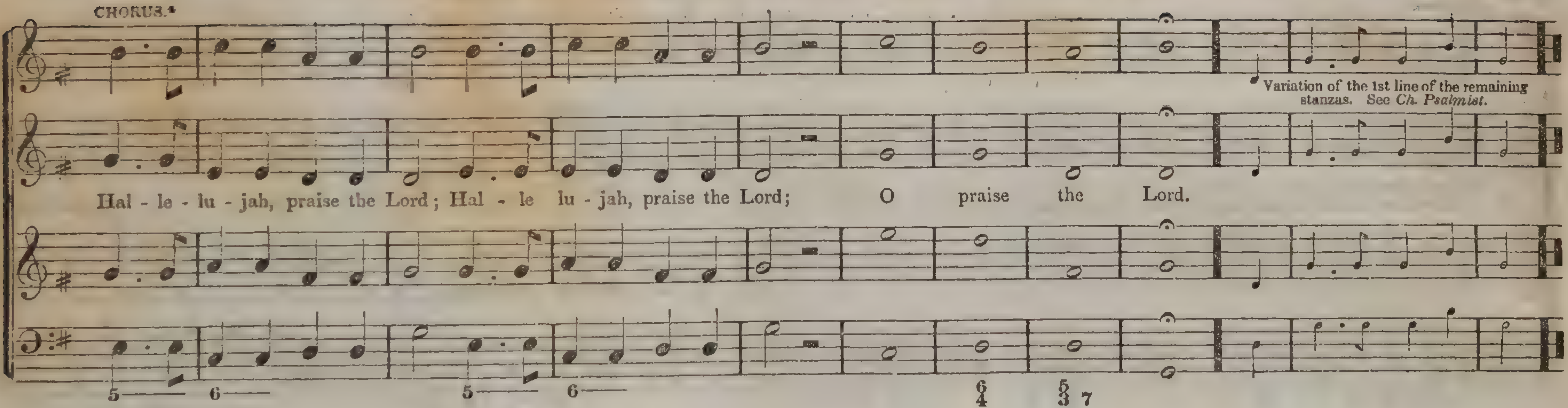
CONVOCATION. H. M.

Spiritual Songs, by permission.

NEW ARRANGEMENT.


Blow ye the trum - pet, blow, The glad - ly sol - emn sound; Let all the na - tions know, To earth's re - mot - est bound:
T. S.
5 3 8 6 7 5 6 4 5 ♯ 4 2 8 6 7
Re - turn, ye ran - som'd sin - ners, home.
Cres.
Co - - - - me.
The year of ju - bi - lee is come, Re - turn, ye ran - som'd sin - ners, home, Re - turn, ye ran - som'd sin - ners, home.
6 4 6 4 6 6 6 4 7

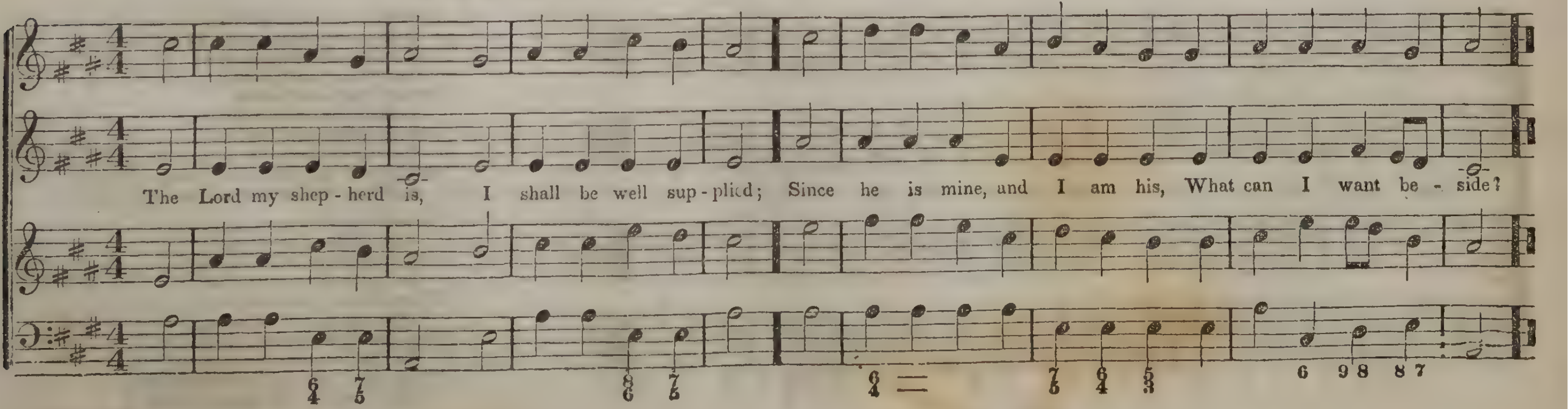
CONVOCATION. [CONCLUDED.]


CHORUS.*
Hal - le - lu - jah, praise the Lord; Hal - le lu - jah, praise the Lord; O praise the Lord.
* Variation of the 1st line of the remaining stanzas. See Ch. Psalmist.
5 6 5 6 6 4 5 3 7

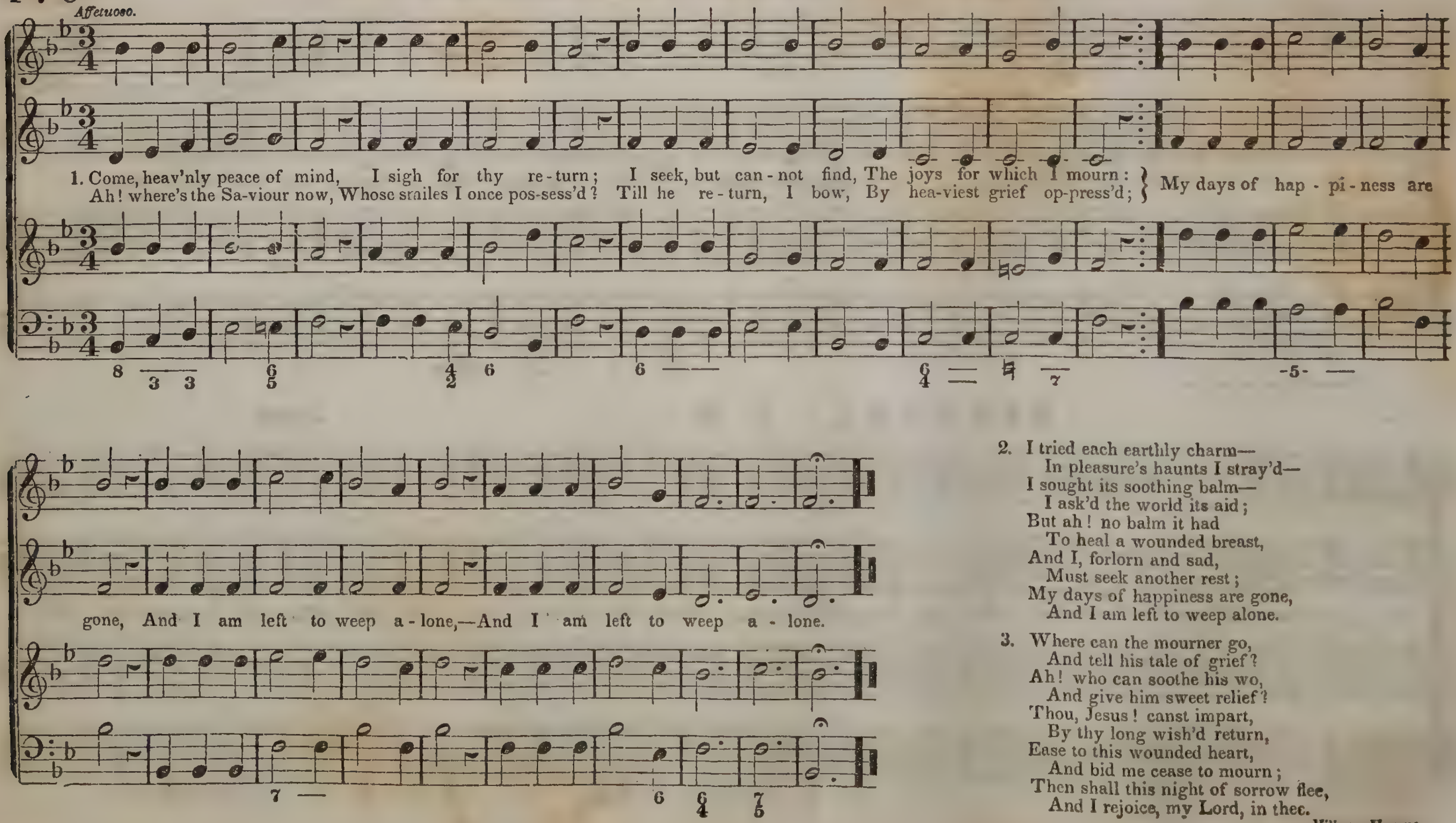
* Now added for the first time.

BERMUDA. S. M.

Dwight.


The Lord my shep - herd is, I shall be well sup - plied; Since he is mine, and I am his, What can I want be - side?
6 4 7 5 8 6 7 5 6 4 7 5 6 4 5 3 6 9 8 8 7

RICHMOND. H. P. M.—or H. M. by omitting the repeat.


Affetuoso.
1. Come, heav'nly peace of mind, I sigh for thy re-turn; I seek, but can-not find, The joys for which I mourn: } My days of hap-pi-ness are
Ah! where's the Sa-viour now, Whose smiles I once pos-sess'd? Till he re-turn, I bow, By hea-viest grief op-press'd; }
gone, And I am left to weep a-lone,—And I am left to weep a-lone.
8 3 3 6 5 4 2 6 6 6 4 ♮ 7 -5-
7 6 6 4 7 5

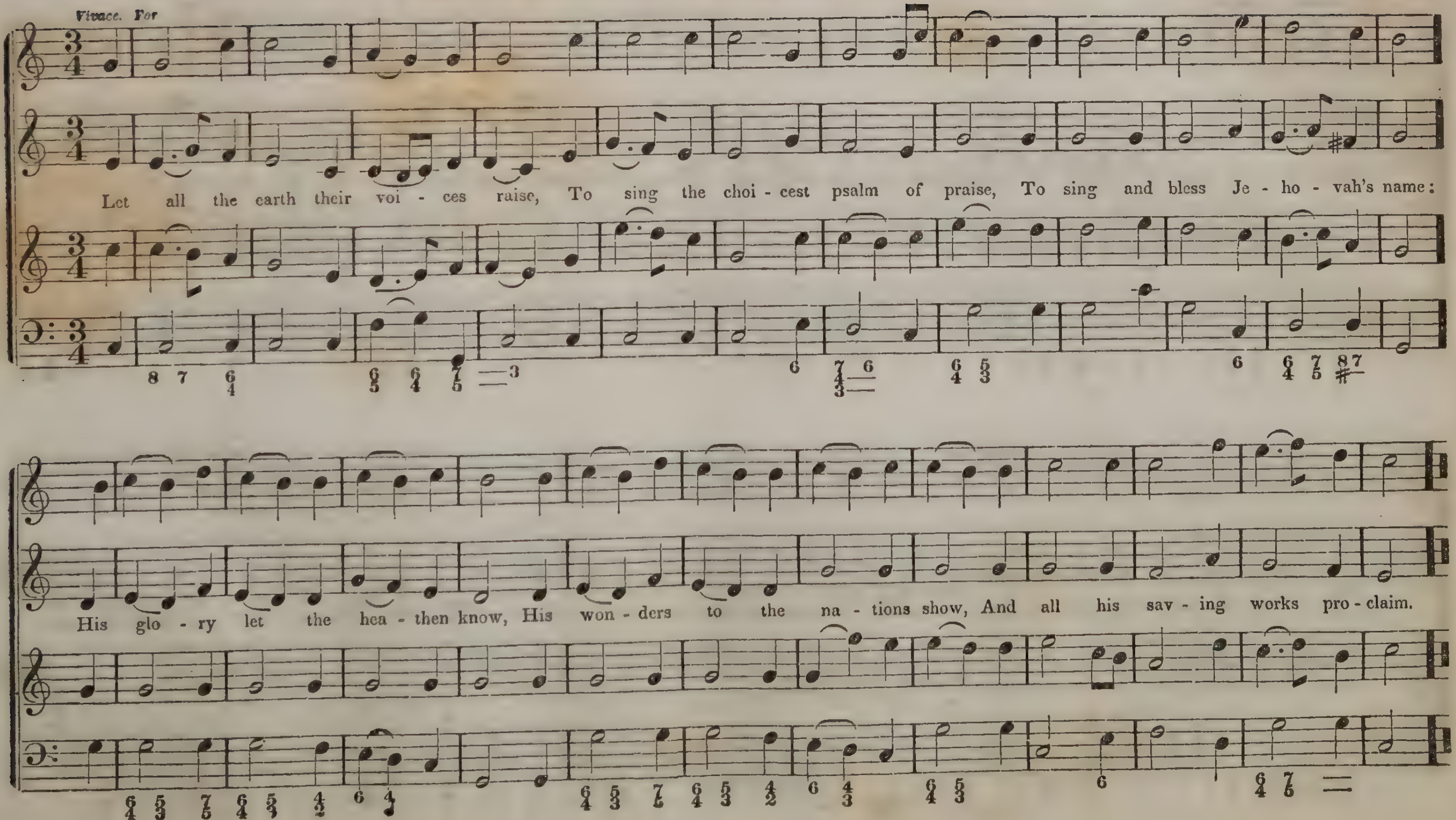
2. I tried each earthly charm—
In pleasure's haunts I stray'd—
I sought its soothing balm—
I ask'd the world its aid;
But ah! no balm it had
To heal a wounded breast,
And I, forlorn and sad,
Must seek another rest;
My days of happiness are gone,
And I am left to weep alone.

3. Where can the mourner go,
And tell his tale of grief?
Ah! who can soothe his wo,
And give him sweet relief?
Thou, Jesus! canst impart,
By thy long wish'd return,
Ease to this wounded heart,
And bid me cease to mourn;
Then shall this night of sorrow flee,
And I rejoice, my Lord, in thee.

Village Hymns.

PLYMOUTH. L. P. M

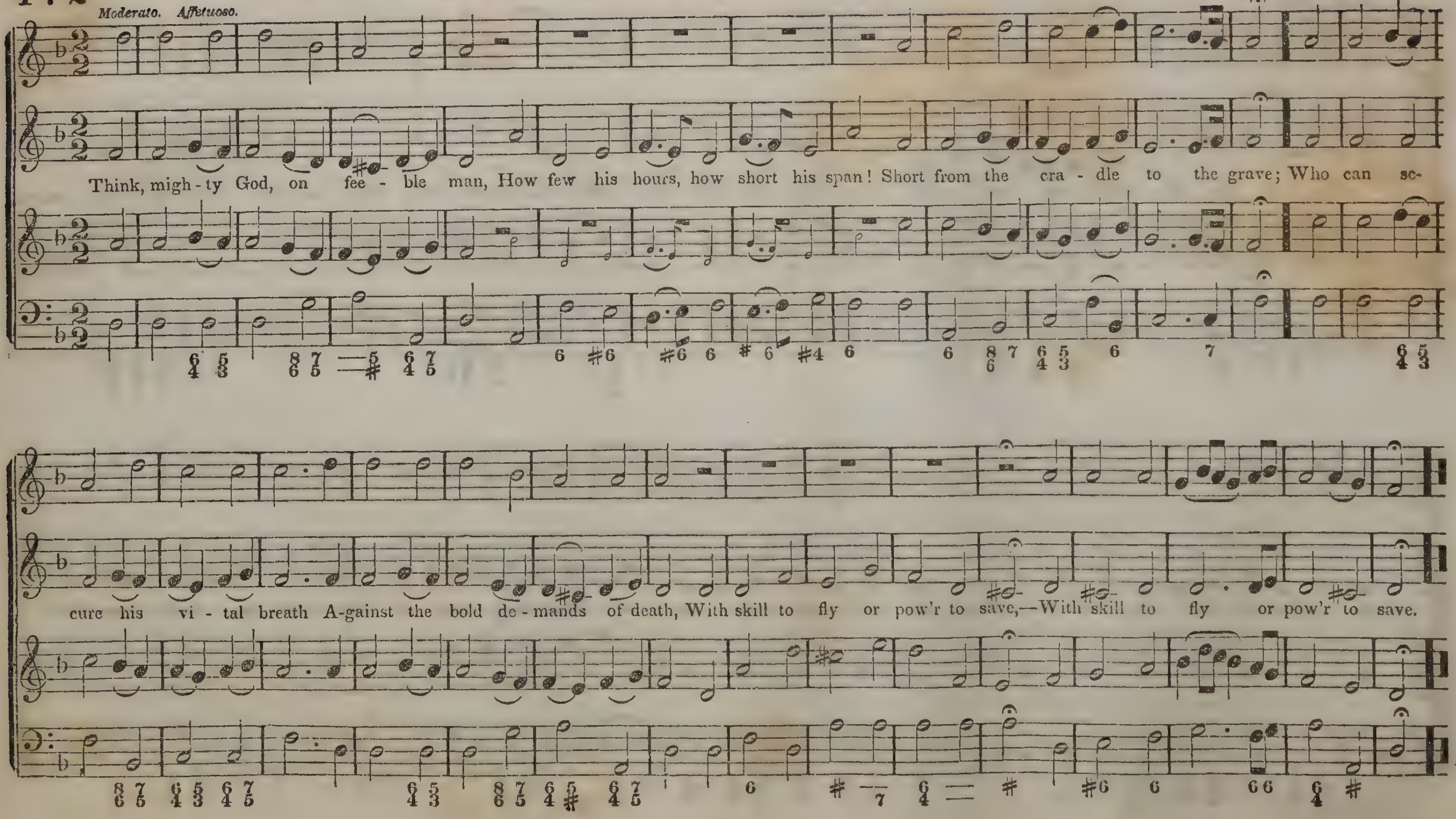
J. Hart.


Vivace. For
Let all the earth their voi - ces raise, To sing the choi - cest psalm of praise, To sing and bless Je - ho - vah's name:
His glo - ry let the hea - then know, His won - ders to the na - tions show, And all his sav - ing works pro - claim.

NORFOLK. L. P. M.

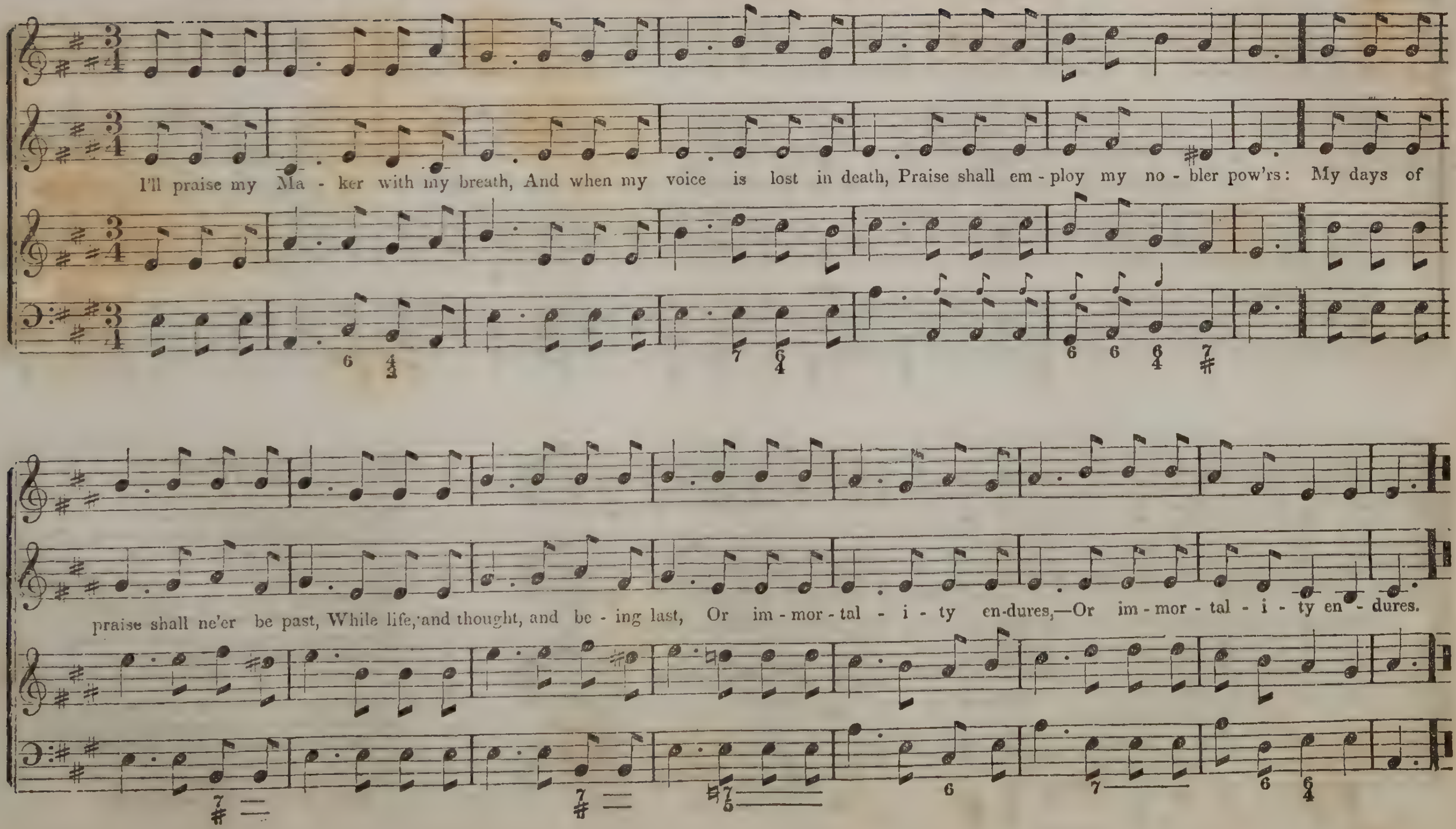
Arranged from Handel.

Moderato. Affetuoso.


Think, migh - ty God, on fee - ble man, How few his hours, how short his span! Short from the cra - dle to the grave; Who can se-
cure his vi - tal breath A-gainst the bold de - mands of death, With skill to fly or pow'r to save,—With skill to fly or pow'r to save.

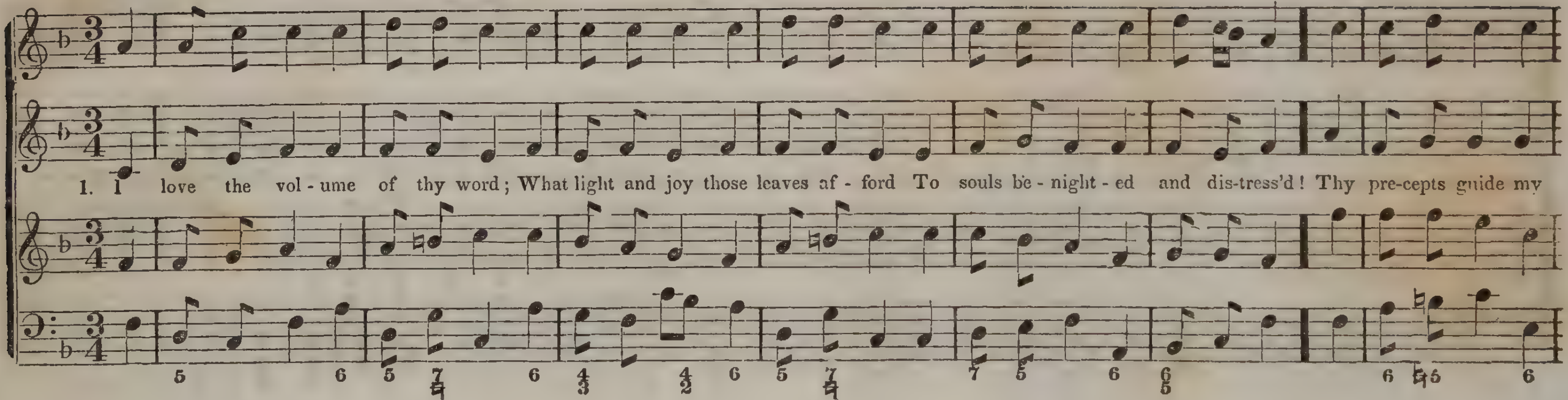
PSALM 146 L. P. M.

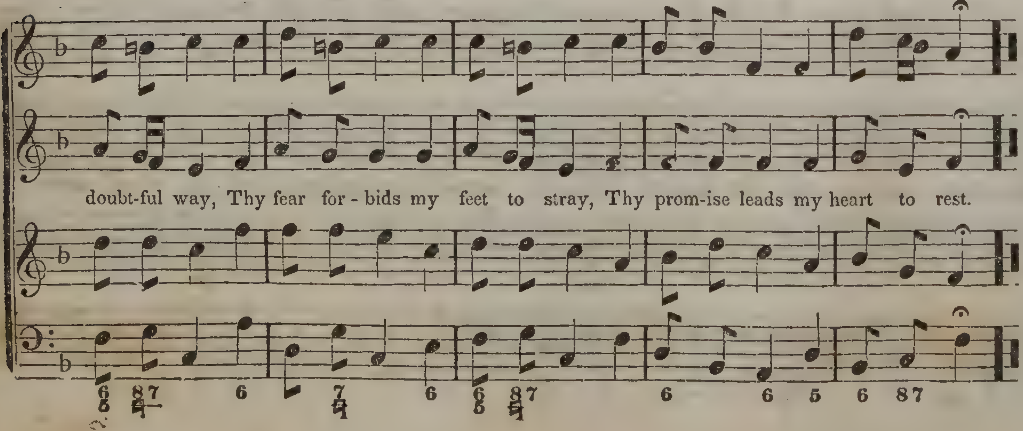
H.


I'll praise my Ma - ker with my breath, And when my voice is lost in death, Praise shall em - ploy my no - bler pow'rs: My days of
praise shall ne'er be past, While life, and thought, and be - ing last, Or im - mor - tal - i - ty en-dures,—Or im - mor - tal - i - ty en - dures.

PSALM 19. L. P. M.

Old Parochial.


1. I love the vol - ume of thy word; What light and joy those leaves af - ford To souls be - night - ed and dis-tress'd! Thy pre-cepts guide my

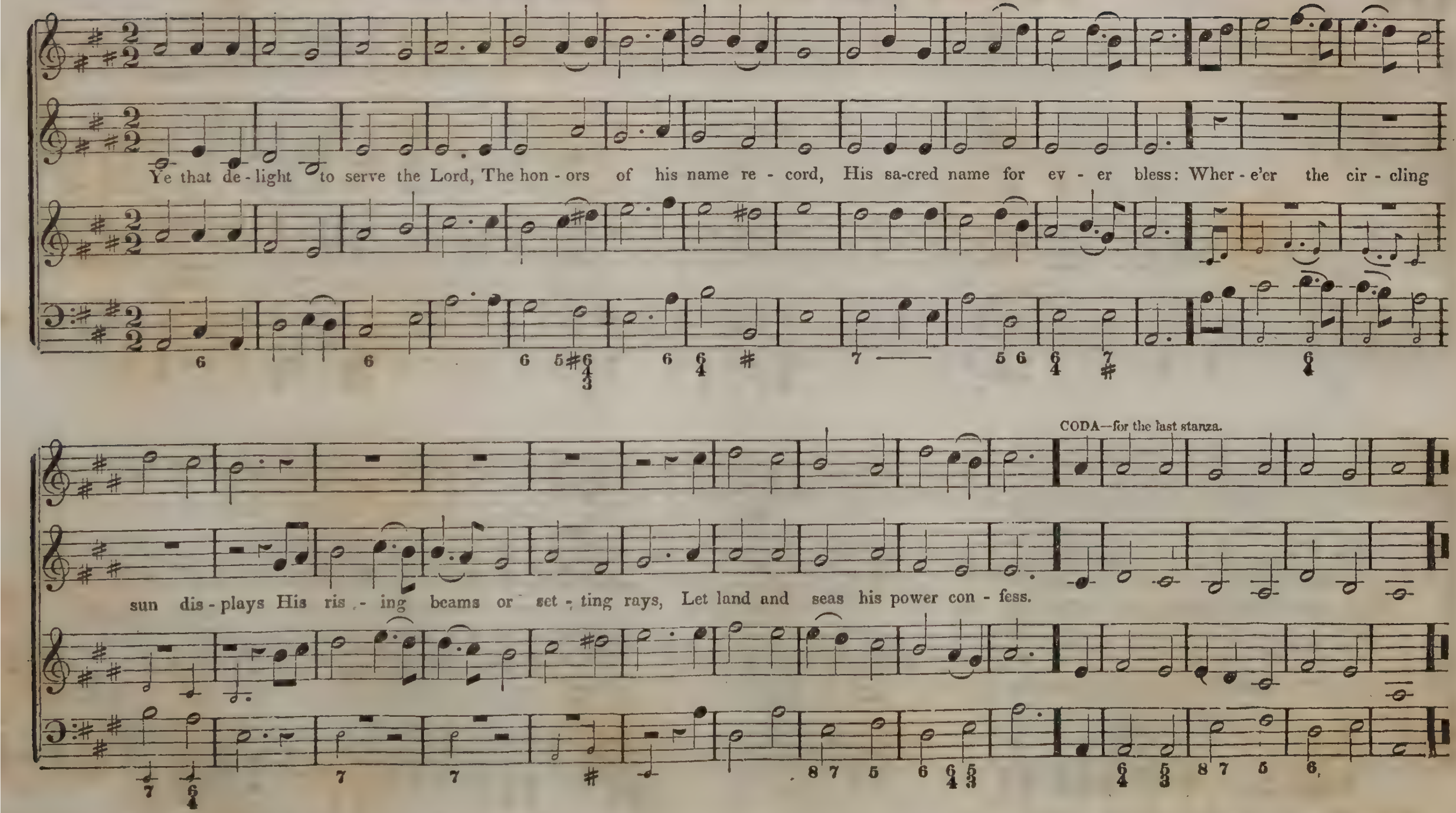

doubt-ful way, Thy fear for - bids my feet to stray, Thy prom-ise leads my heart to rest.

2. From the discov'ries of thy law
The perfect rules of life I draw;
These are my study and delight:
Not honey so invites the taste;
Nor gold that hath the furnace pass'd,
Appears so pleasing to the sight.

f 3. Thy threat'nings wake my slumb'ring eyes,
And warn me where my danger lies;
di But 'tis thy blessed gospel, Lord,
That makes my guilty conscience clean,
Converts my soul, subdues my sin,
And gives a free but large reward.

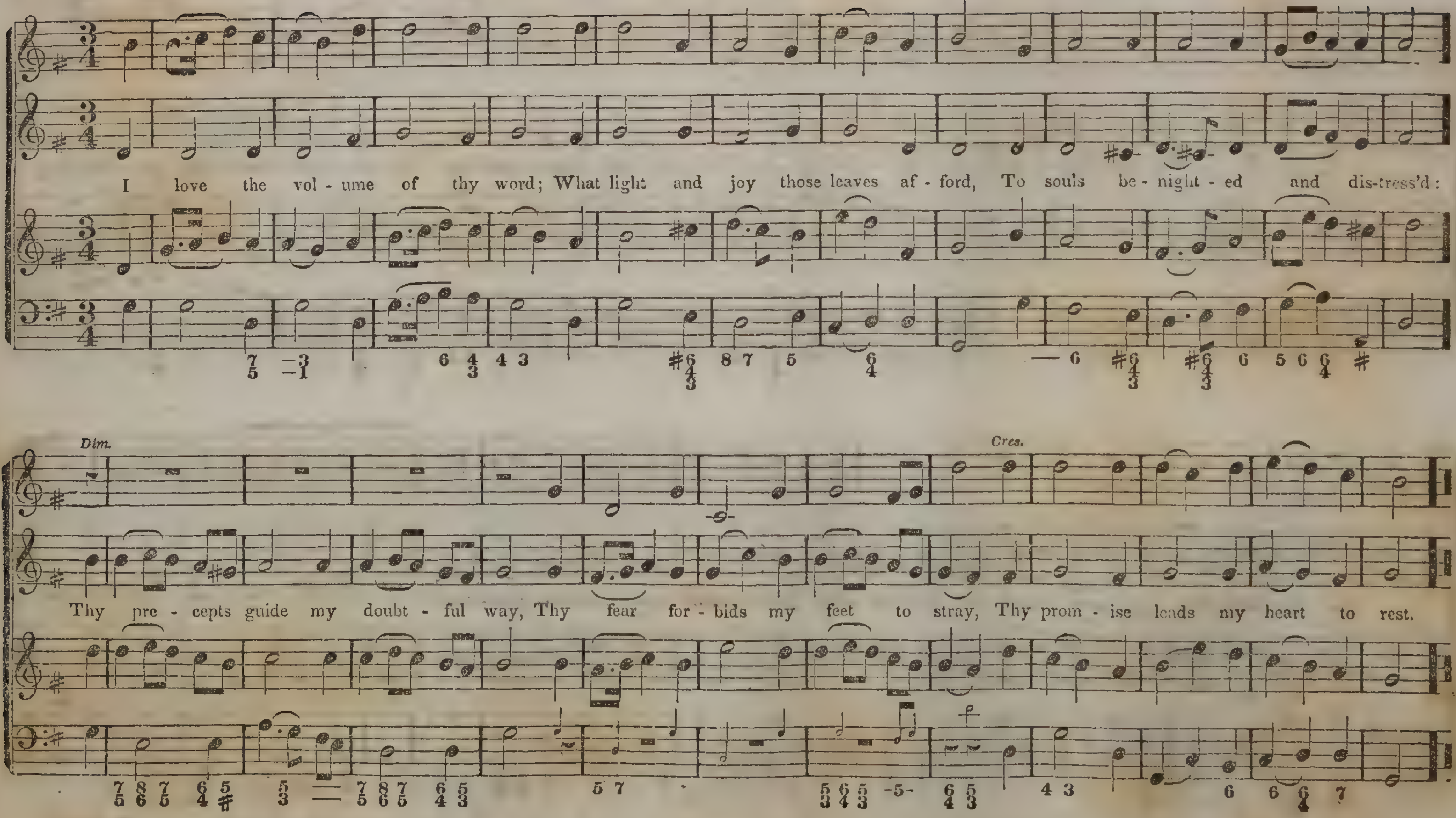
aff 4. Who knows the error of his thoughts?
My God, forgive my secret faults,
And from presumptuous sin restrain:
cr Accept my poor attempts to praise,
That I have read thy book of grace,
And book of nature, not in vain.

PSALM 113. L. P. M.


Ye that de-light to serve the Lord, The hon-ors of his name re-cord, His sa-cred name for ev-er bless: Wher-e'er the cir-cling
sun dis-plays His ris-ing beams or set-ting rays, Let land and seas his power con-fess.
CODA—for the last stanza.

WALES L. P. M.*

Arranged from Dr. Arnold.


Dim.
Cres.
I love the vol - ume of thy word; What light and joy those leaves af - ford, To souls be - night - ed and dis-tress'd:
Thy pre - cepts guide my doubt - ful way, Thy fear for - bids my feet to stray, Thy prom - ise leads my heart to rest.

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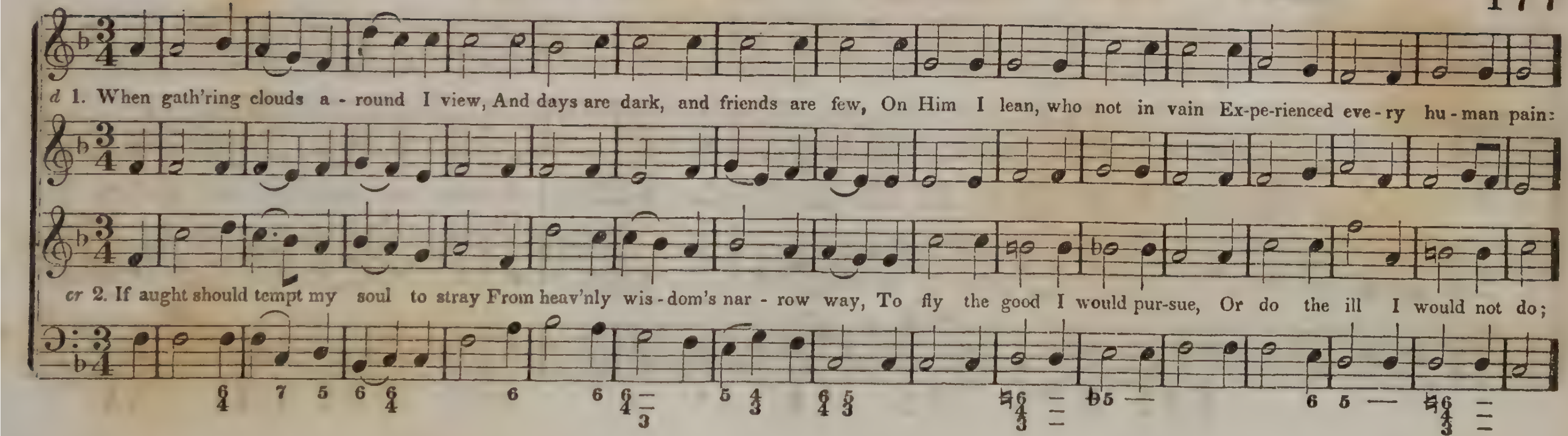
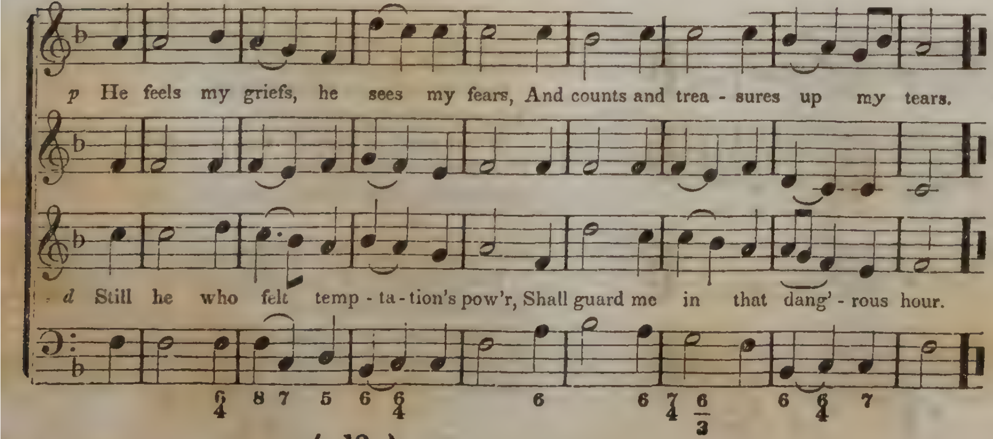
* The first line of the second strain may occasionally be sung as a duet between the tenor and base, playing the written base as an accompaniment.

MATHER L. M. 6 LINES

S. Mather.


d 1. When gath'ring clouds a - round I view, And days are dark, and friends are few, On Him I lean, who not in vain Ex-pe-rienced eve - ry hu - man pain:
cr 2. If aught should tempt my soul to stray From heav'nly wis - dom's nar - row way, To fly the good I would pur-sue, Or do the ill I would not do;


p He feels my griefs, he sees my fears, And counts and trea - sures up my tears.
d Still he who felt temp - ta - tion's pow'r, Shall guard me in that dang' - rous hour.

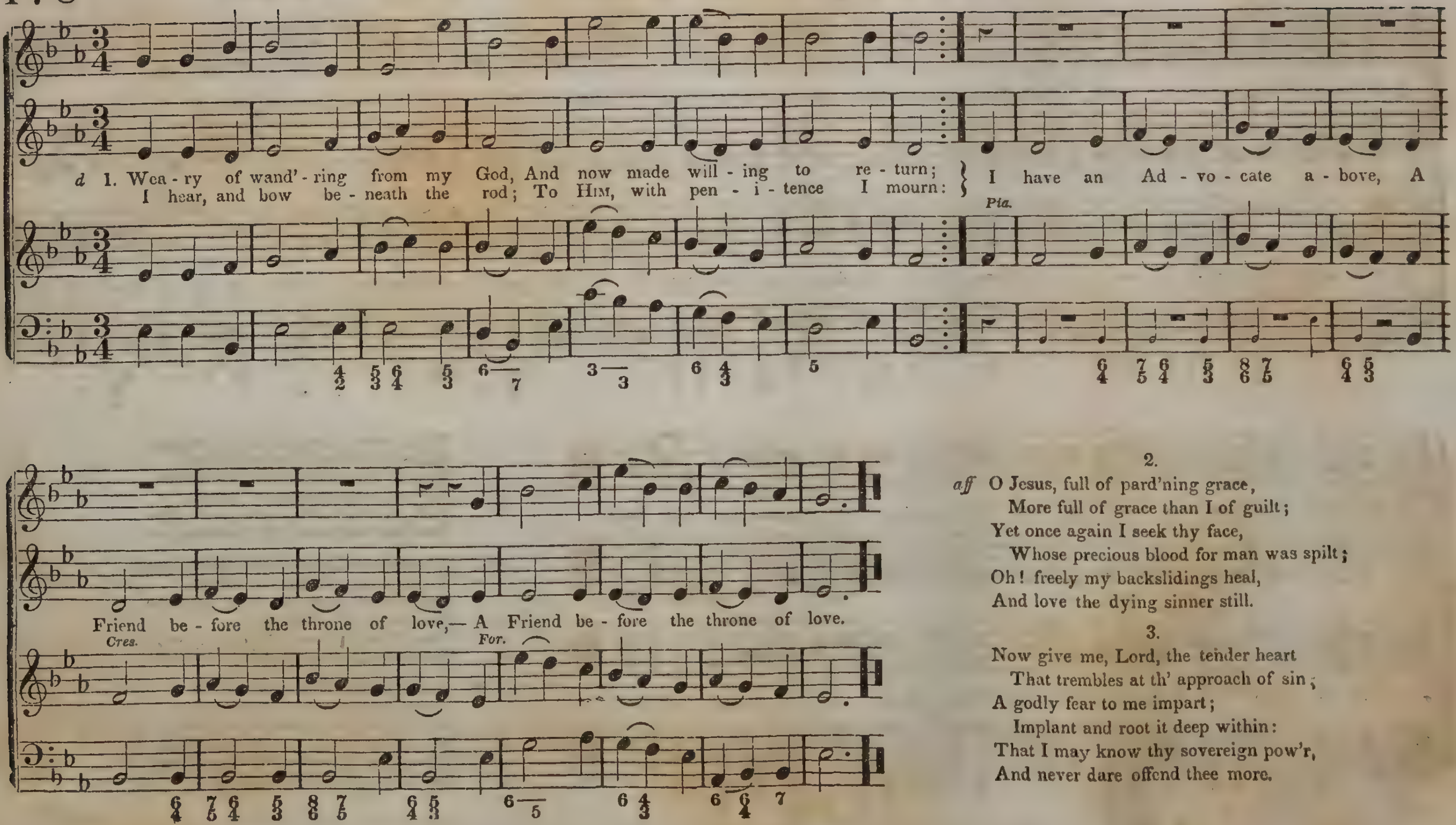
r 3. When vexing thoughts within me rise,
And sore dismay'd my spirit dies;
Then he who once vouchsafed to bear
The sick'ning anguish of despair,
p Shall sweetly soothe, shall gently dry
The throbbing heart, the streaming eye.

aff 4. When sorrowing o'er some stone I bend,
Which covers all that was a friend,
And from his voice, his hand, his smile,
p Divides me for a little while;
cr Thou, Saviour, seest the tears I shed,
—p For thou didst weep o'er Laz'rus dead.

cr 5. And oh! when I have safely past
Through every conflict but the last;
Still, still unchanging watch beside
—di My bed of death; for thou hast died:
cr Then point to realms of endless day,
—p And wipe the latest tear away.

PRAGUE. L. M. 6 LINES.

From the German.


d 1. Wea - ry of wand' - ring from my God, And now made will - ing to re - turn;
I hear, and bow be - neath the rod; To HIM, with pen - i - tence I mourn:
I have an Ad - vo - cate a - bove, A
Pia.
Friend be - fore the throne of love,— A Friend be - fore the throne of love.
Cres.
For.

2.

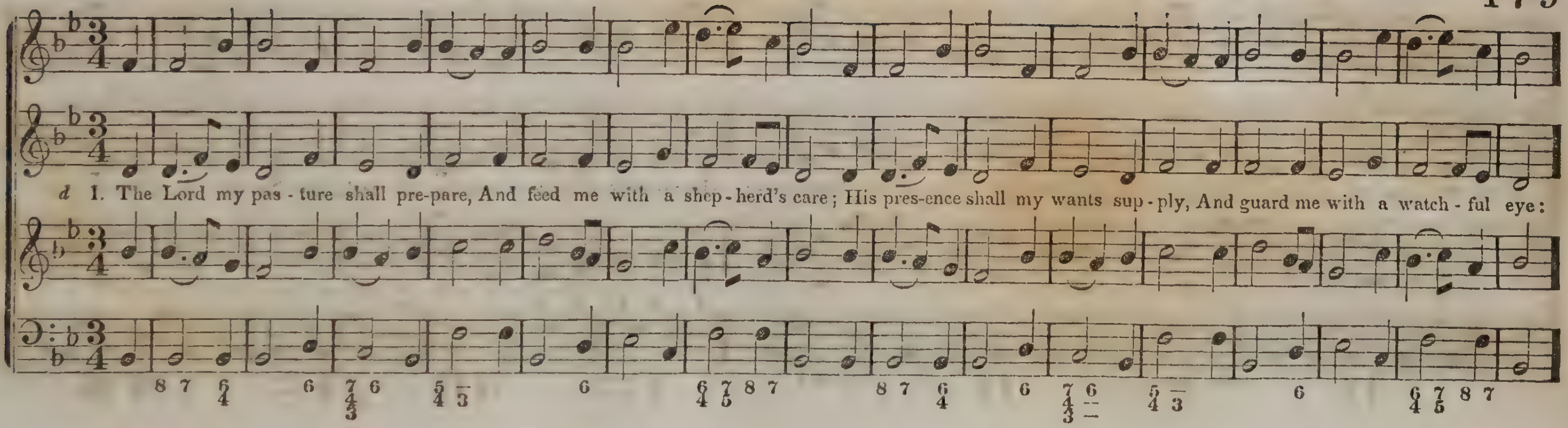
aff O Jesus, full of pard'ning grace,
More full of grace than I of guilt;
Yet once again I seek thy face,
Whose precious blood for man was spilt;
Oh! freely my backslidings heal,
And love the dying sinner still.

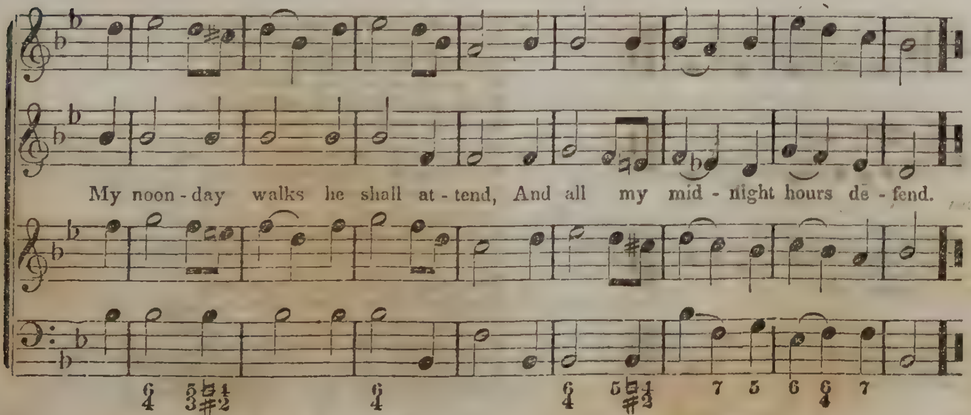
3.

Now give me, Lord, the tender heart
That trembles at th' approach of sin;
A godly fear to me impart;
Implant and root it deep within:
That I may know thy sovereign pow'r,
And never dare offend thee more.

ADDISON. L. M. 6 Lines.

Italian.*


d 1. The Lord my pas - ture shall pre-pare, And feed me with a shep - herd's care; His pres-ence shall my wants sup - ply, And guard me with a watch - ful eye:


My noon - day walks he shall at - tend, And all my mid - night hours de - fend.

2. When on the sultry plains I faint,
Or on the thirsty mountain pant;
To fertile vales and dewy meads
My weary, wand'ring steps he leads,
Where peaceful rivers, soft and slow,
Amid the verdant landscape flow.

ex 3. Though in the paths of death I tread,
With gloomy horrors overspread,
My steadfast heart shall fear no ill,
di For thou, O Lord, art with me still:
Thy friendly rod shall give me aid,
And guide me through the dreadful shade.

4. Though in a bare and rugged way,
Through devious lonely wilds I stray;
Thy presence shall my pains beguile:
The barren wilderness shall smile,
f With sudden greens and herbage crown'd,
And streams shall murmur all around.

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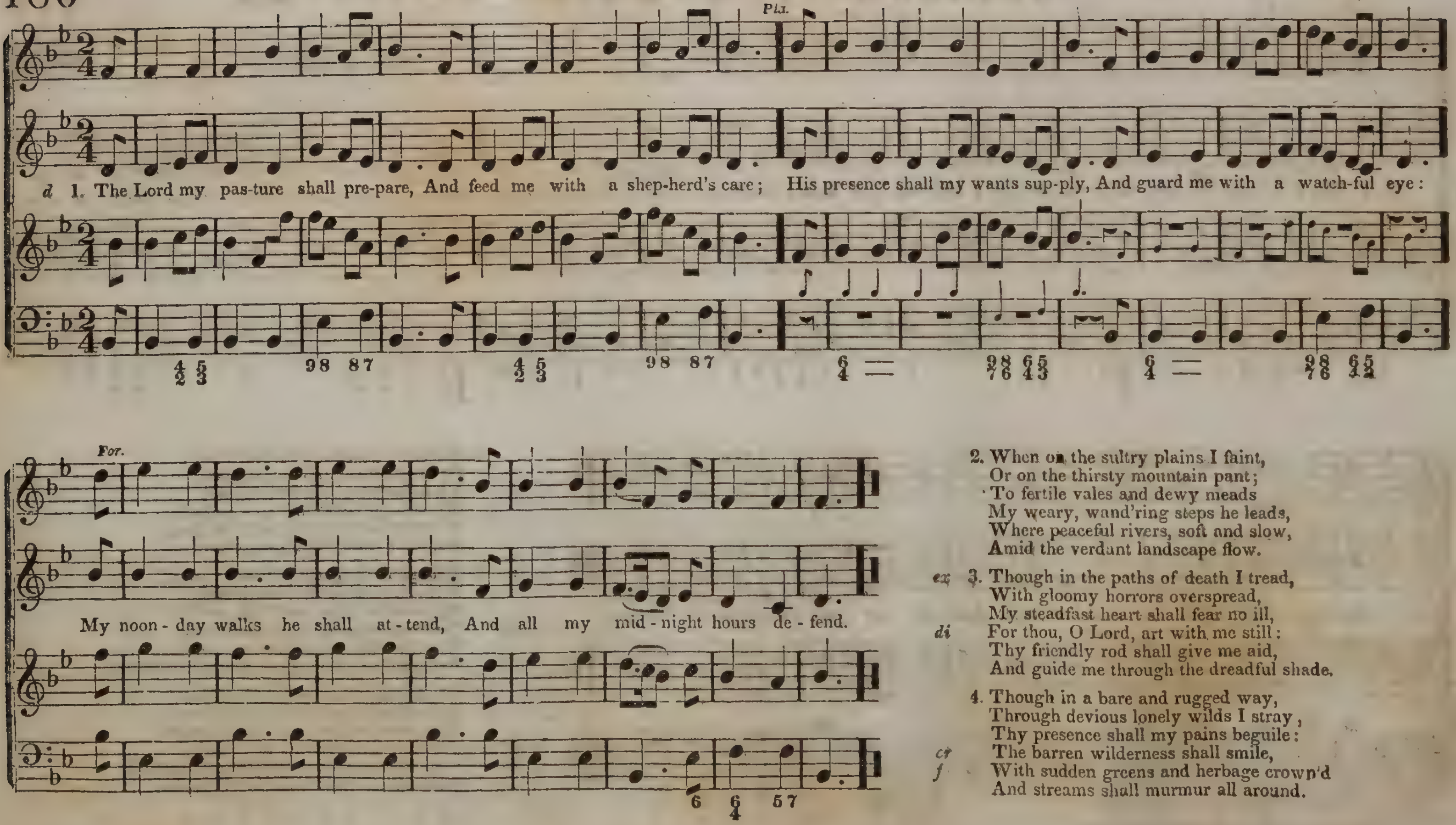
* As we infer from the style of the piece.

PASTORAL PSALM. L. M. 6 LINES.

Arranged from Spiritual Songs.


Pia.
d 1. The Lord my pas-ture shall pre-pare, And feed me with a shep-herd's care; His presence shall my wants sup-ply, And guard me with a watch-ful eye:
For.
My noon-day walks he shall at-tend, And all my mid-night hours de-fend.

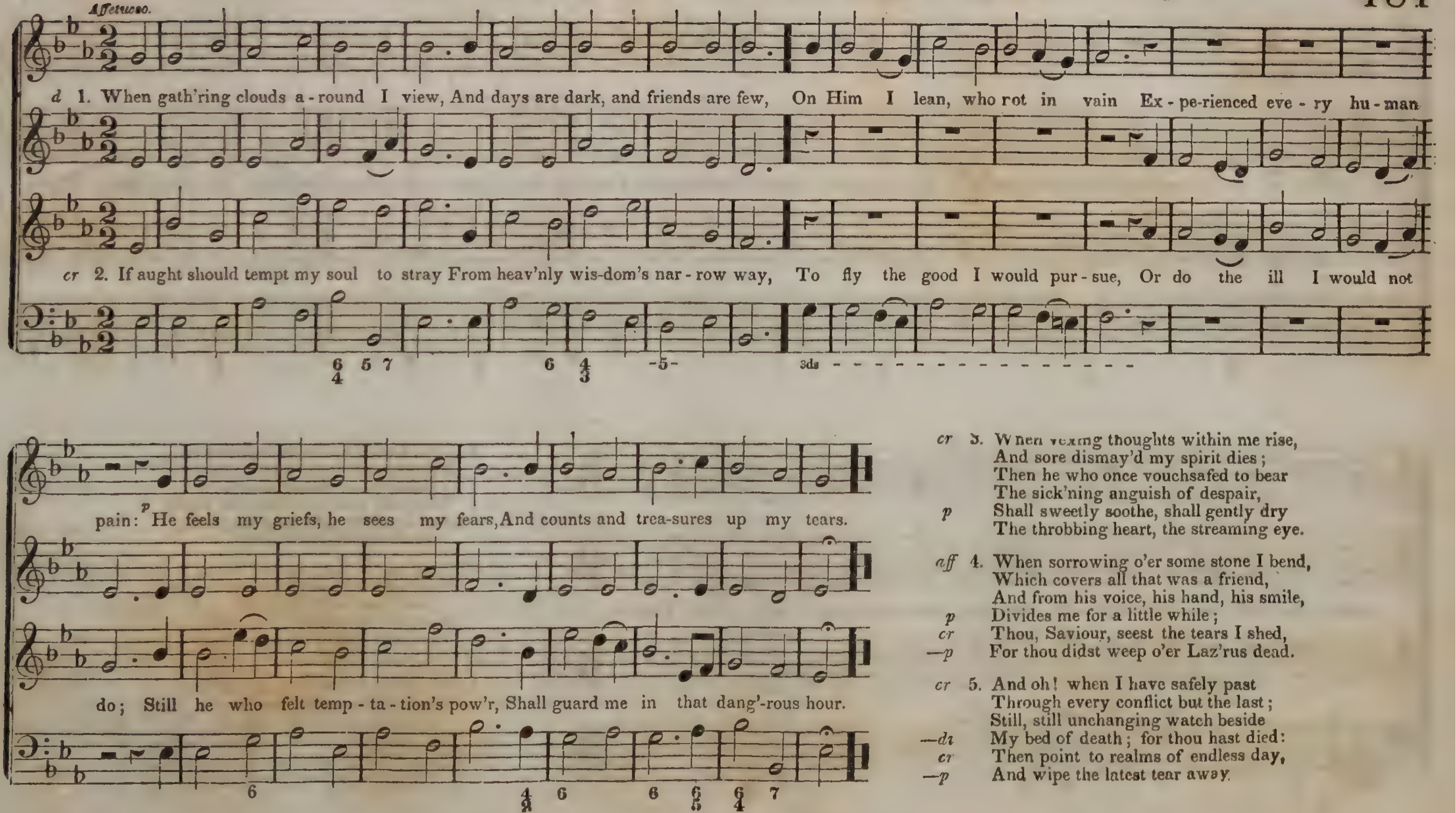
2. When on the sultry plains I faint,
Or on the thirsty mountain pant;
To fertile vales and dewy meads
My weary, wand'ring steps he leads,
Where peaceful rivers, soft and slow,
Amid the verdant landscape flow.

ex 3. Though in the paths of death I tread,
With gloomy horrors overspread,
My steadfast heart shall fear no ill,
di For thou, O Lord, art with me still:
Thy friendly rod shall give me aid,
And guide me through the dreadful shade.

4. Though in a bare and rugged way,
Through devious lonely wilds I stray,
Thy presence shall my pains beguile:
cr The barren wilderness shall smile,
f With sudden greens and herbage crown'd
And streams shall murmur all around.

BEVERLY. L. M. 6 LINES.

English.

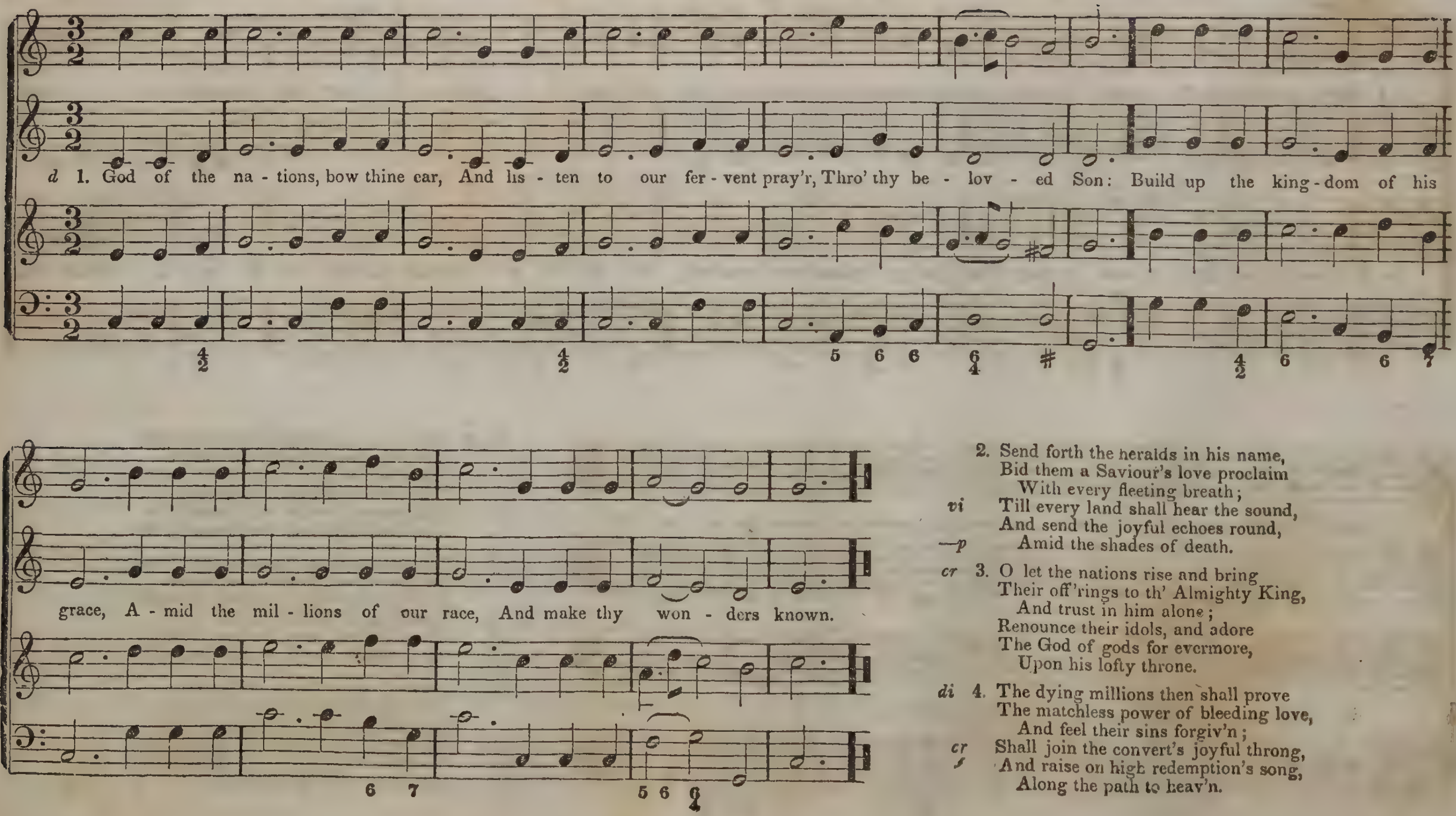

Affetuoso.
d 1. When gath'ring clouds a-round I view, And days are dark, and friends are few, On Him I lean, who not in vain Ex-pe-rienced eve-ry hu-man pain: p He feels my griefs, he sees my fears, And counts and trea-sures up my tears.
cr 2. If aught should tempt my soul to stray From heav'nly wis-dom's nar-row way, To fly the good I would pur-sue, Or do the ill I would not do; Still he who felt temp-ta-tion's pow'r, Shall guard me in that dang'-rous hour.
6 4 5 7 6 4 3 -5- 3ds
6 4 2 6 6 6 5 6 4 7

cr 3. When vexing thoughts within me rise,
And sore dismay'd my spirit dies;
Then he who once vouchsafed to bear
The sick'ning anguish of despair,
p Shall sweetly soothe, shall gently dry
The throbbing heart, the streaming eye.

aff 4. When sorrowing o'er some stone I bend,
Which covers all that was a friend,
And from his voice, his hand, his smile,
p Divides me for a little while;
cr Thou, Saviour, seest the tears I shed,
—p For thou didst weep o'er Laz'rus dead.

cr 5. And oh! when I have safely past
Through every conflict but the last;
Still, still unchanging watch beside
—di My bed of death; for thou hast died:
cr Then point to realms of endless day,
—p And wipe the latest tear away.

EDENTON. L. C. M.


d 1. God of the na - tions, bow thine ear, And lis - ten to our fer - vent pray'r, Thro' thy be - lov - ed Son: Build up the king - dom of his
grace, A - mid the mil - lions of our race, And make thy won - ders known.
4 2
4 2
5 6 6
6 4
♯
4 2
6
6 7
6 7
5 6 6 4

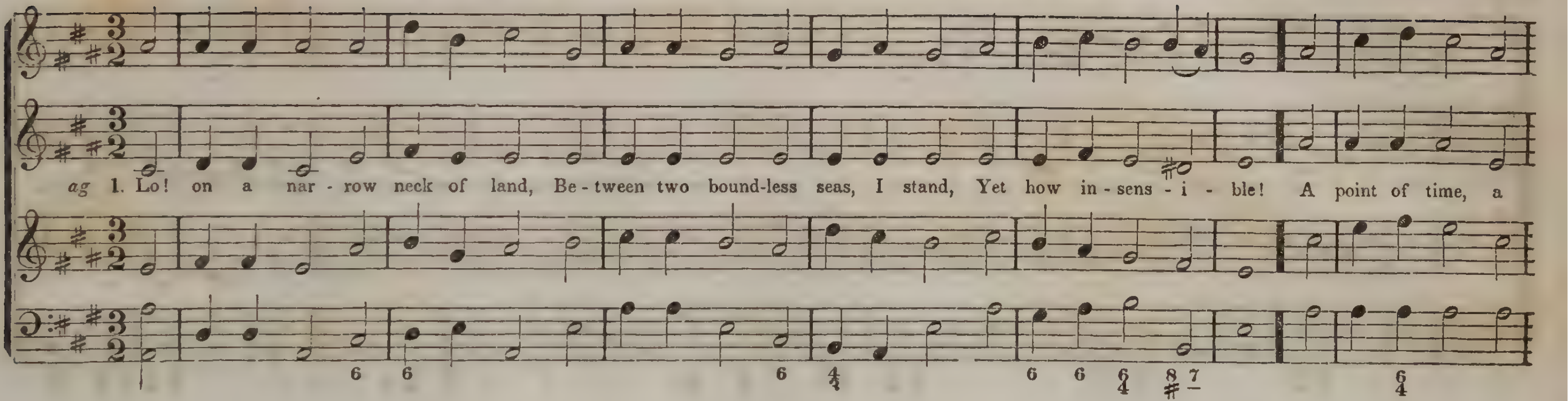
2. Send forth the heralds in his name,
Bid them a Saviour's love proclaim
With every fleeting breath;
vi Till every land shall hear the sound,
And send the joyful echoes round,
—p Amid the shades of death.

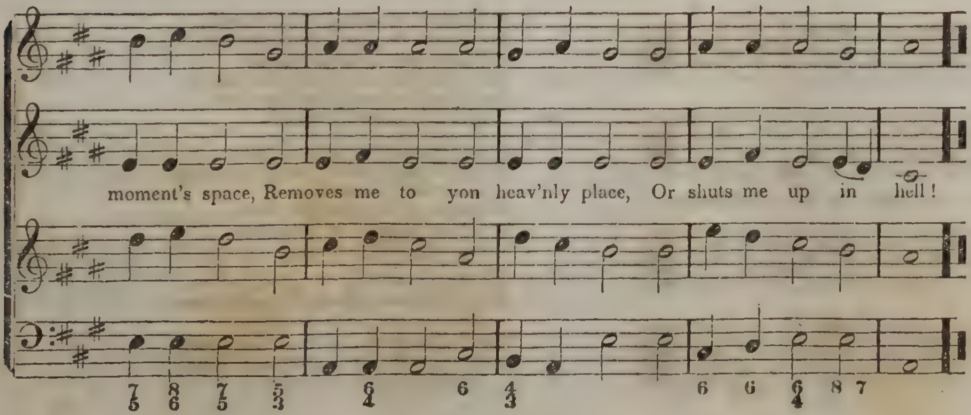
cr 3. O let the nations rise and bring
Their off'rings to th' Almighty King,
And trust in him alone;
Renounce their idols, and adore
The God of gods for evermore,
Upon his lofty throne.

di 4. The dying millions then shall prove
The matchless power of bleeding love,
And feel their sins forgiv'n;
cr Shall join the convert's joyful throng,
f And raise on high redemption's song,
Along the path to heav'n.

PROBATION. L. C. M.

H.


ag 1. Lo! on a nar - row neck of land, Be - tween two bound-less seas, I stand, Yet how in - sens - i - ble! A point of time, a


moment's space, Removes me to yon heav'nly place, Or shuts me up in hell!

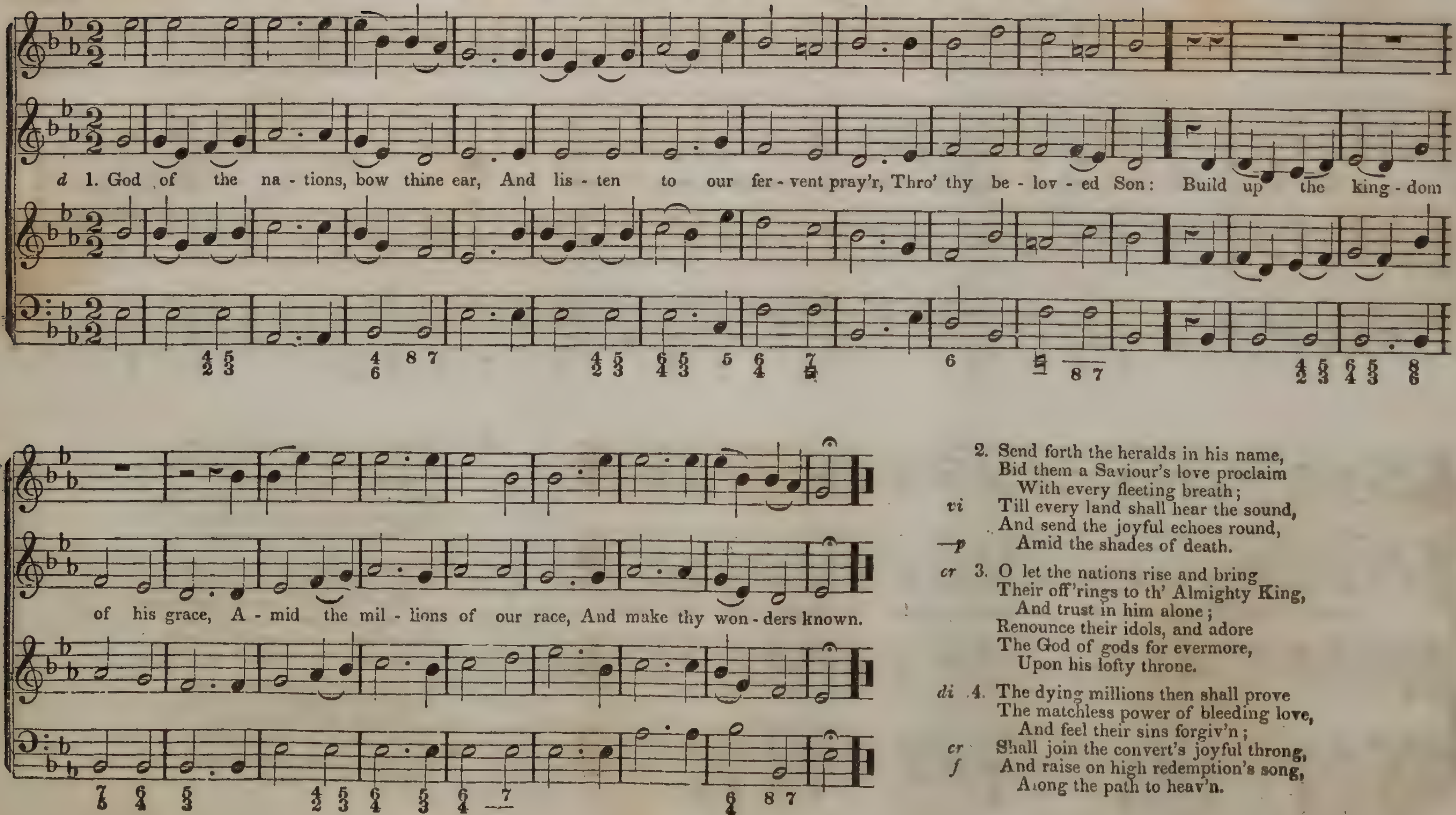
ff 2. O God, my inmost soul convert,
And deeply on my thoughtful heart
Eternal things impress;
Give me to feel their solemn weight;
Oh, save me, ere it be too late!
Wake me to righteousness.

ag 3. Before me, place in dread array,
The scenes of that tremendous day,
When thou with clouds shalt come,
To judge the nations at thy bar!
Ah, tell me, Lord, shall I be there,
Be there to meet my doom?

4. Be this my solemn purpose here,
With holy trembling, holy fear,
To make my calling sure;
Thine utmost counsel to fulfil,
To suffer all thy righteous will,
And to the end endure.

MISSION. L. C. M.

H.


d 1. God of the na - tions, bow thine ear, And lis - ten to our fer - vent pray'r, Thro' thy be - lov - ed Son: Build up the king - dom
of his grace, A - mid the mil - lions of our race, And make thy won - ders known.

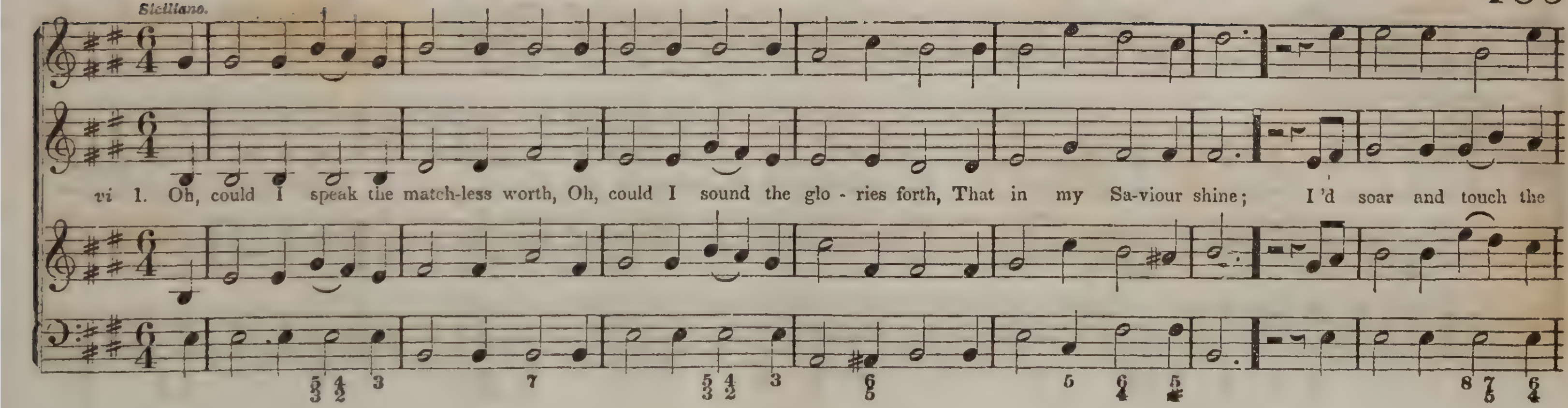
2. Send forth the heralds in his name,
Bid them a Saviour's love proclaim
With every fleeting breath;
vi Till every land shall hear the sound,
And send the joyful echoes round,
—p Amid the shades of death.

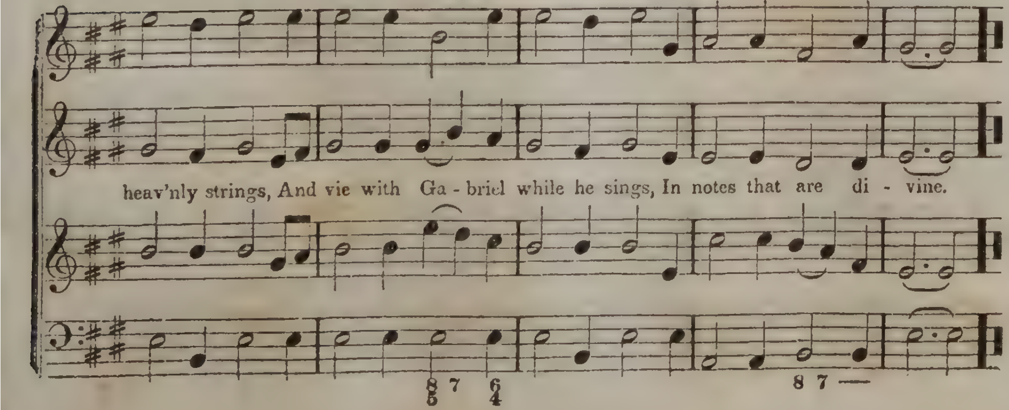
cr 3. O let the nations rise and bring
Their off'rings to th' Almighty King,
And trust in him alone;
Renounce their idols, and adore
The God of gods for evermore,
Upon his lofty throne.

di 4. The dying millions then shall prove
The matchless power of bleeding love,
And feel their sins forgiv'n;
cr Shall join the convert's joyful throng,
f And raise on high redemption's song,
Along the path to heav'n.

BREMEN. L. C. M.

Kl—ff.


Siciliano.
vi 1. Oh, could I speak the match-less worth, Oh, could I sound the glo - ries forth, That in my Sa-viour shine; I 'd soar and touch the
5 3
4 2
3
7
5 3
4 2
3
6 5
5
6 4
5
8
7 5
6 4


heav'nly strings, And vie with Ga - briel while he sings, In notes that are di - vine.
8 5
7
6 4
8 7 —

2.

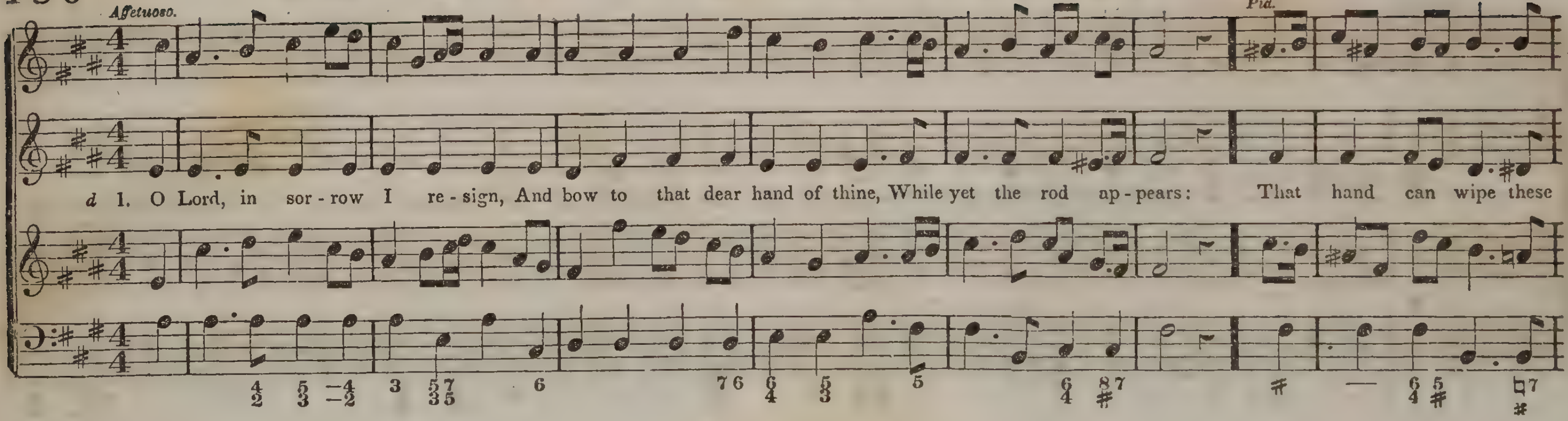
di I 'd sing the characters he bears,
And all the forms of love he wears,
Exalted on his throne;
cr In loftiest songs of sweetest praise,
I would to everlasting days
Make all his glories known.

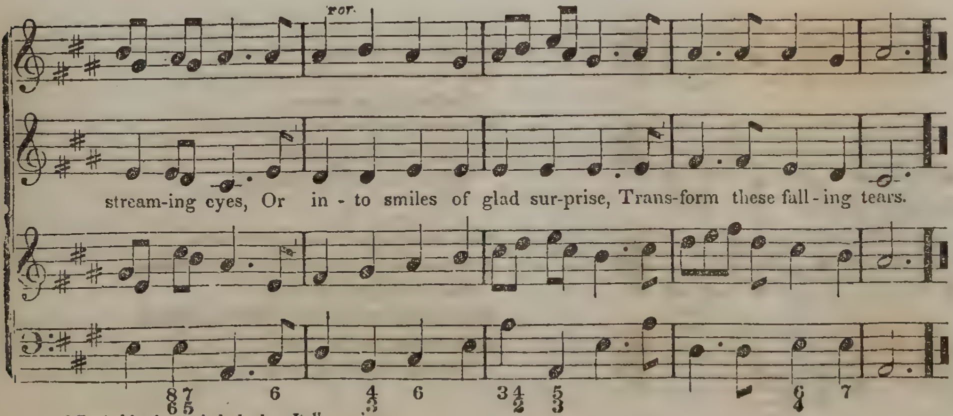
3.

Soon the delightful morn will come,
When my dear Lord will bring me home,
And I shall see his face;
There with my Saviour, Brother, Friend,
A blest eternity I'll spend,
Triumphant in his grace.

ABDY'S. L. C. M

Old English.*


Affetuoso.
Pia.
d 1. O Lord, in sor - row I re - sign, And bow to that dear hand of thine, While yet the rod ap - pears: That hand can wipe these


For.
stream-ing eyes, Or in - to smiles of glad sur-prise, Trans-form these fall - ing tears.

1.

d Oh Lord, in sorrow I resign,
And bow to that dear hand of thine
While yet the rod appears:
p That hand can wipe these streaming eyes,
cr Or into smiles of glad surprise
Transform these falling tears.

2.

d My sole possession is thy love:
On earth beneath, in heav'n above,
I have no other store:
And though with fervor now I pray,
And importune thee night and day,
I cannot ask for more.

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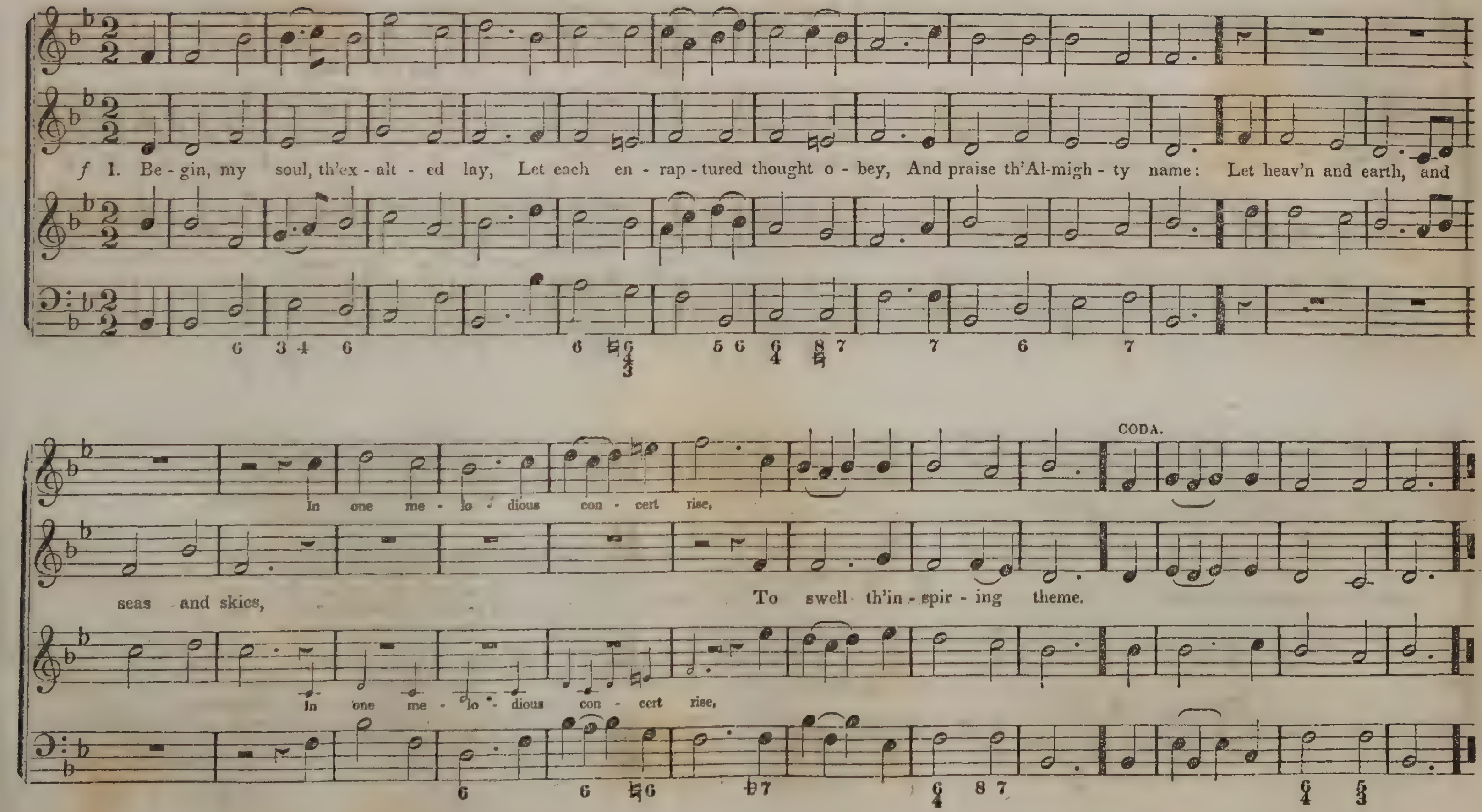
* Probably the melody had an Italian origin

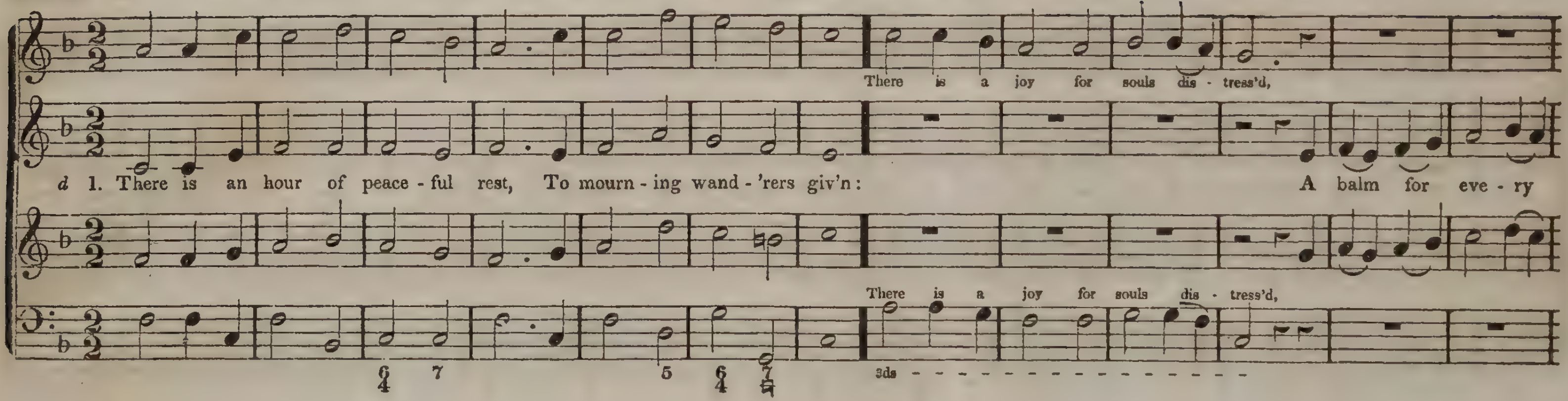
CHARING. L. C. M.

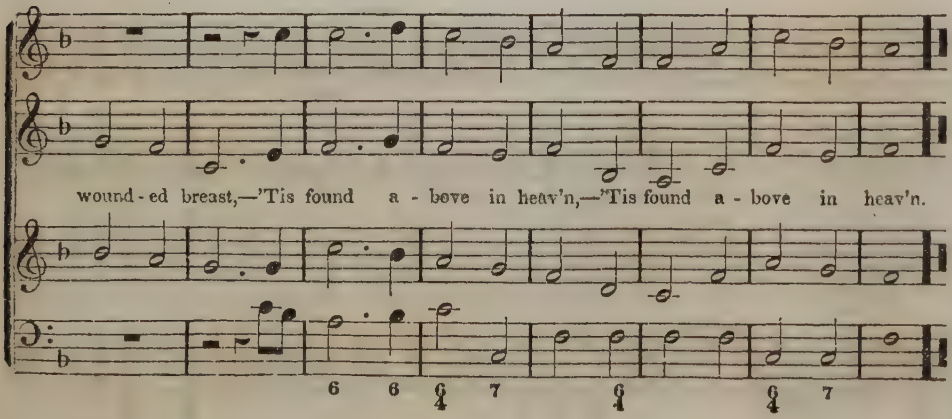
English Theme.


f
1. Be - gin, my soul, th'ex - alt - ed lay, Let each en - rap - tured thought o - bey, And praise th'Al-migh - ty name: Let heav'n and earth, and
6 3 4 6 6 ♮6 6 4 3 5 6 6 4 8 ♮ 7 7 6 7
CODA.
In one me - lo - dious con - cert rise,
seas and skies, To swell th'in - spir - ing theme.
In one me - lo - dious con - cert rise,
6 6 ♮6 ♭7 6 4 8 7 6 4 5 3

CHELTENHAM. C. P. M.

Milgrove.


There is a joy for souls dis - tress'd,
d 1. There is an hour of peace - ful rest, To mourn - ing wand - 'rers giv'n: A balm for eve - ry
There is a joy for souls dis - tress'd,
6 4
7
5
6 4
7 ♮
3ds


wound - ed breast,—'Tis found a - bove in heav'n,—'Tis found a - bove in heav'n.
6
6
6 4
7
6 4
6 4
7

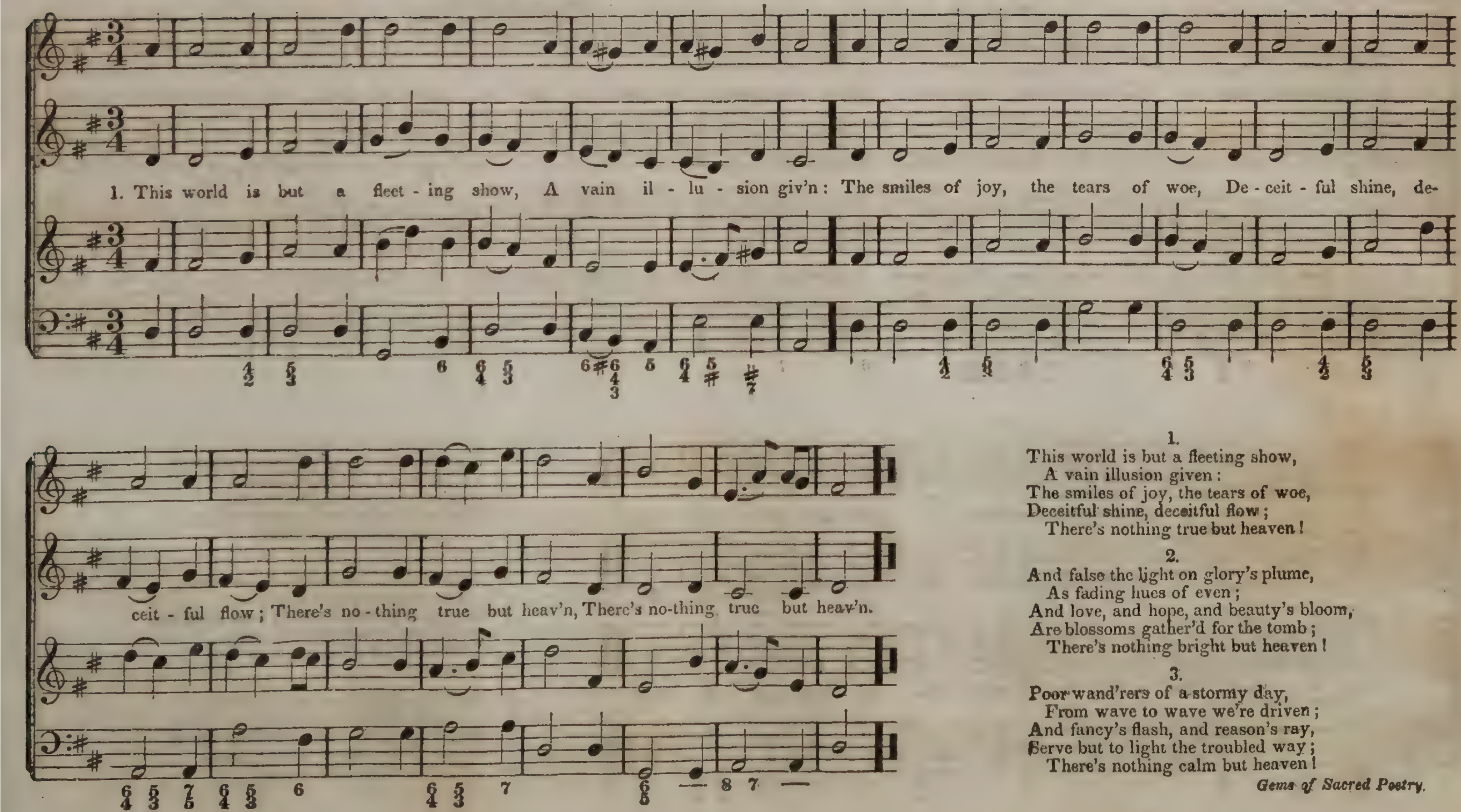
2. There is a home for weary souls
By sin and sorrow driv'n;
ag When toss'd on life's tempest'ous shoals,
Where storms arise and ocean rolls,
di And all is drear but heav'n.

si 3. There faith lifts up her tearful eye
To brighter prospects giv'n;
And views the tempest passing by,
The evening shadows quickly fly,
And all serene in heav'n.

4. There fragrant flowers immortal bloom,
And joys supreme are giv'n:
There rays divine disperse the gloom;
Beyond the confines of the tomb,
Appears the dawn of heav'n.

ENFIELD. C. P. M

H.


1. This world is but a fleet - ing show, A vain il - lu - sion giv'n: The smiles of joy, the tears of woe, De - ceit - ful shine, de-
ceit - ful flow; There's no - thing true but heav'n, There's no-thing true but heav'n.

1.
This world is but a fleeting show,
A vain illusion given:
The smiles of joy, the tears of woe,
Deceitful shine, deceitful flow;
There's nothing true but heaven!

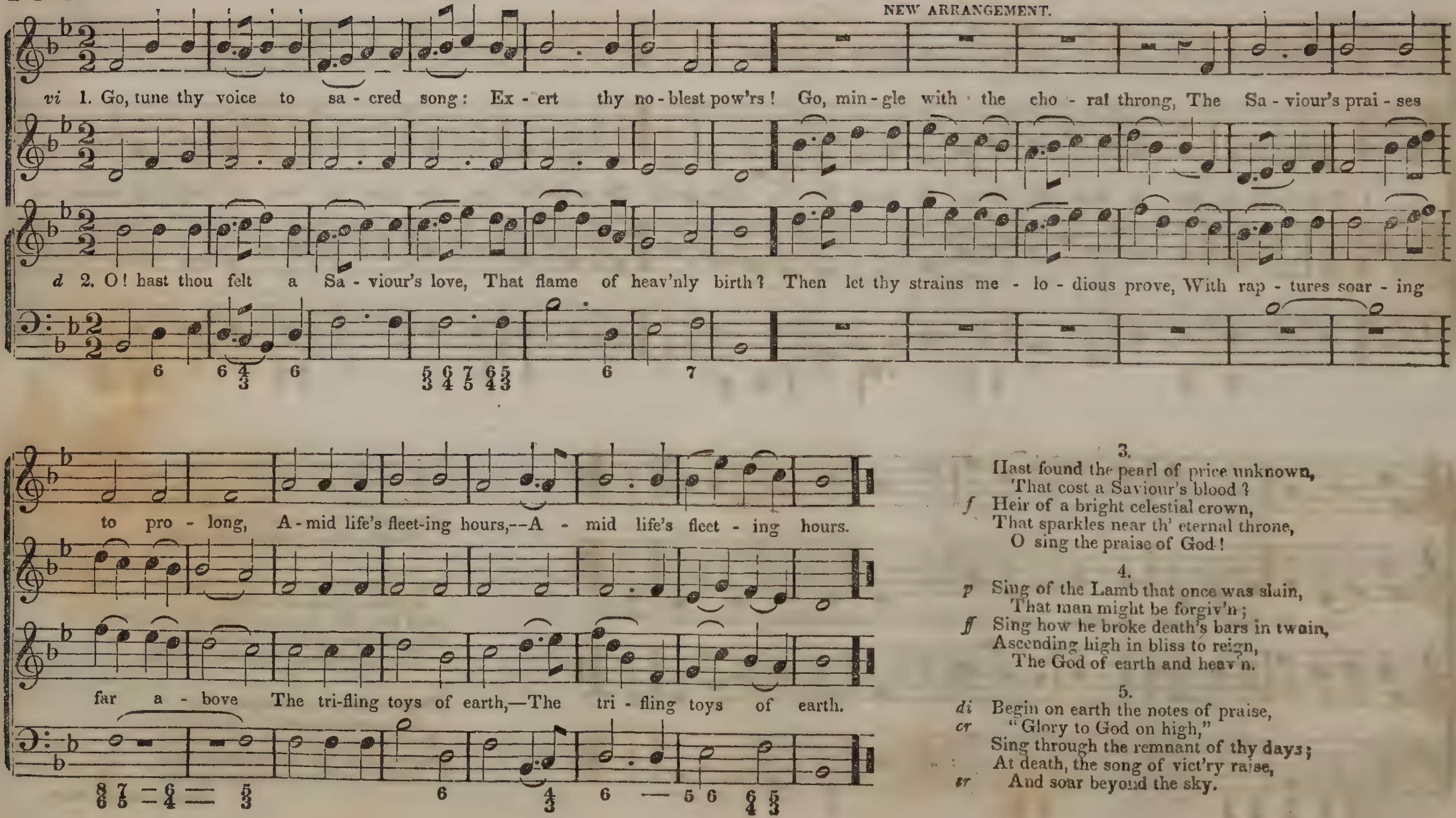
2.
And false the light on glory's plume,
As fading hues of even;
And love, and hope, and beauty's bloom,
Are blossoms gather'd for the tomb;
There's nothing bright but heaven!

3.
Poor wand'rers of a stormy day,
From wave to wave we're driven;
And fancy's flash, and reason's ray,
Serve but to light the troubled way;
There's nothing calm but heaven!

Gems of Sacred Poetry.

CLIFFORD. C. P. M.

NEW ARRANGEMENT.


vi 1. Go, tune thy voice to sa - cred song: Ex - ert thy no - blest pow'rs! Go, min - gle with the cho - ral throng, The Sa - viour's prai - ses
d 2. O! hast thou felt a Sa - viour's love, That flame of heav'nly birth? Then let thy strains me - lo - dious prove, With rap - tures soar - ing
6 6 4 3 6 5 3 6 4 7 5 6 4 5 3 6 7
to pro - long, A - mid life's fleet-ing hours,—A - mid life's fleet - ing hours.
far a - bove The tri-fling toys of earth,—The tri - fling toys of earth.
8 6 7 5 6 4 5 3 6 4 3 6 5 6 6 4 5 3

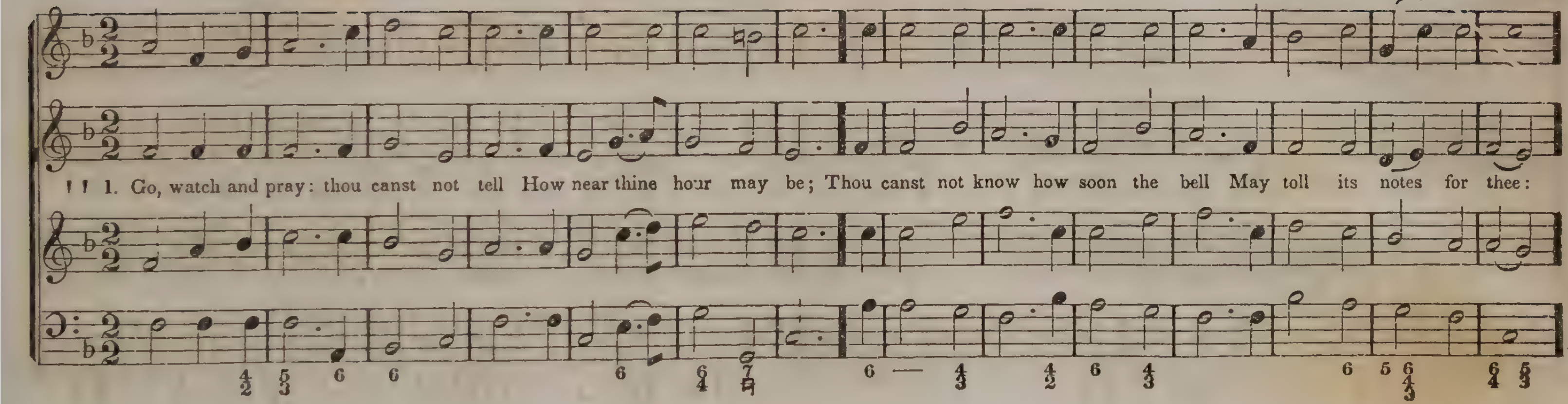
3.
Hast found the pearl of price unknown,
That cost a Saviour's blood?
f Heir of a bright celestial crown,
That sparkles near th' eternal throne,
O sing the praise of God!

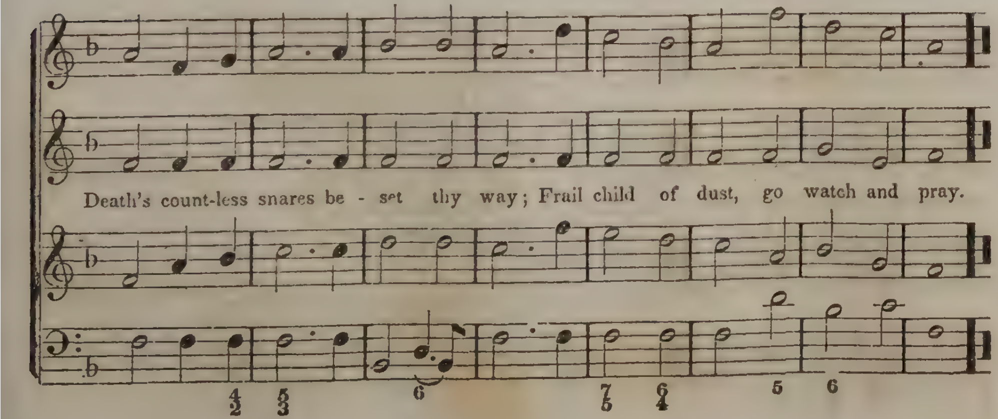
4.
p Sing of the Lamb that once was slain,
That man might be forgiv'n;
ff Sing how he broke death's bars in twain,
Ascending high in bliss to reign,
The God of earth and heav'n.

5.
di Begin on earth the notes of praise,
cr "Glory to God on high,"
Sing through the remnant of thy days;
At death, the song of vict'ry raise,
sf And soar beyond the sky.

VENICE. C. L. M.

Italian.


! ! 1. Go, watch and pray: thou canst not tell How near thine hour may be; Thou canst not know how soon the bell May toll its notes for thee:


Death's count-less snares be - set thy way; Frail child of dust, go watch and pray.

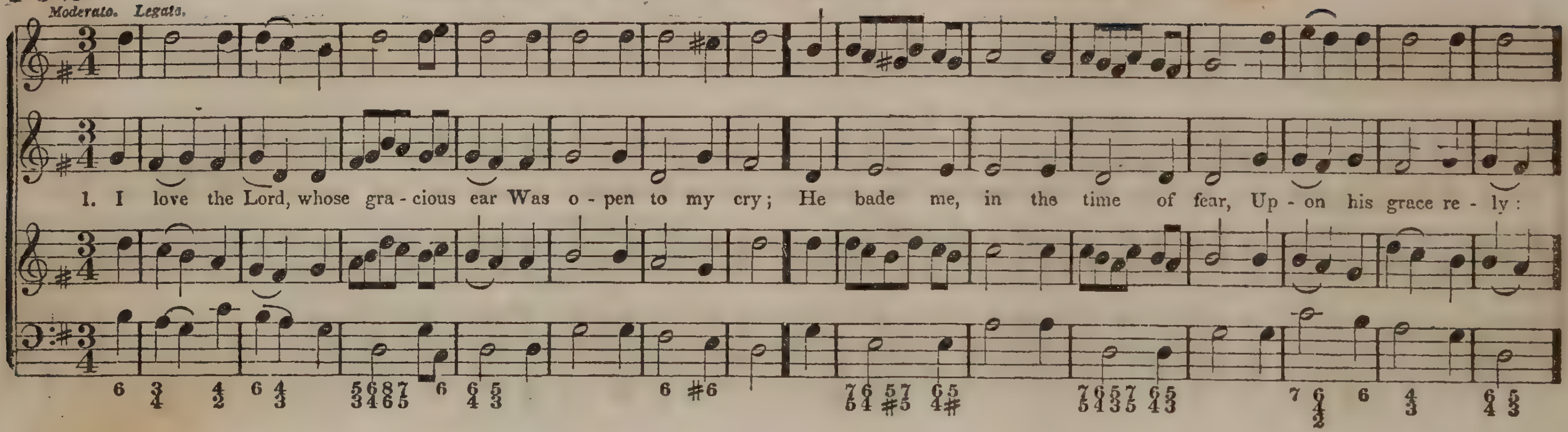
2. Fond youth, while free from blighting care,
Does thy firm pulse beat high?
Do hope's glad visions, bright and fair,
Sparkle before thine eye?
Soon these must change, must pass away;
Frail child of dust, go watch and pray.

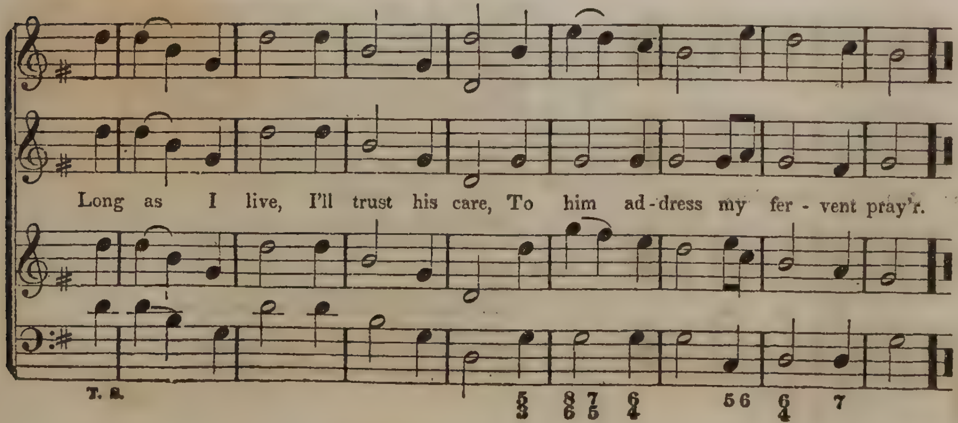
3. Ambition, stop thy panting breath;
Pride, sink thy lifted eye!
ag Behold, the caverns dark with death
Before you open lie!
The heav'nly warning now obey;
Ye sons of pride, go watch and pray.

m 4. Thou aged man! life's wint'ry storm,
Hath sear'd thy vernal bloom;
With trembling limbs and wasting form,
Thou'rt bending o'er the tomb:
And can vain hope lead THEE astray!
Go! weary pilgrim, watch and pray.

PSALM 116 C. L. M.

King.


Moderato. Legato.
1. I love the Lord, whose gra - cious ear Was o - pen to my cry; He bade me, in the time of fear, Up - on his grace re - ly:
6 3 4 4 2 6 4 3 5687 3465 6 6 4 5 3 6 #6 76 54 57 #5 65 4# 7657 5435 65 43 7 6 4 2 6 4 3 6 4 5 3

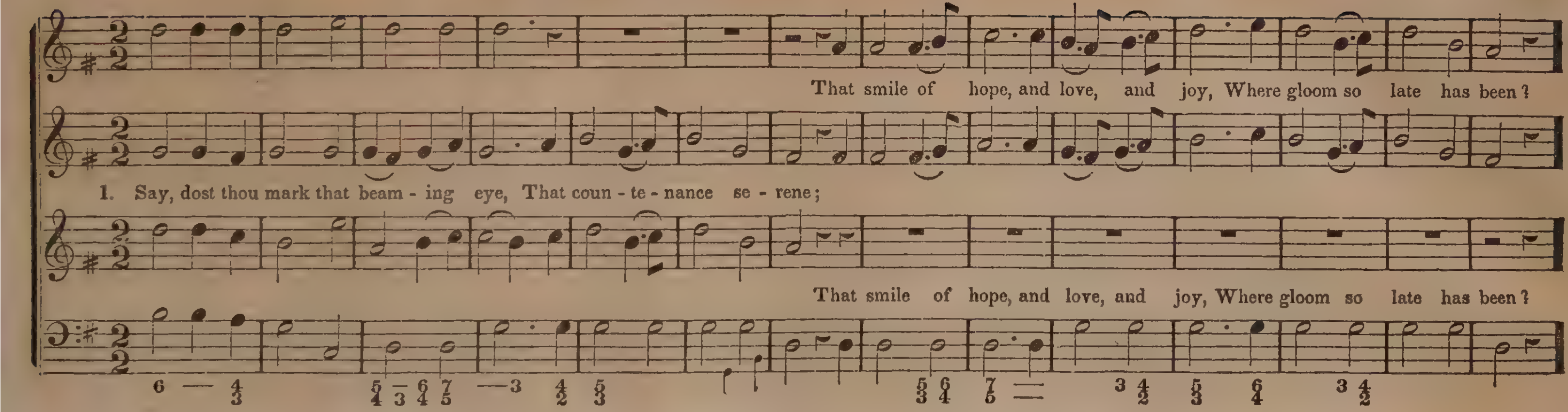

Long as I live, I'll trust his care, To him ad-dress my fer - vent pray'r.
T. S.
5 3 8 6 7 5 6 4 5 6 6 4 7

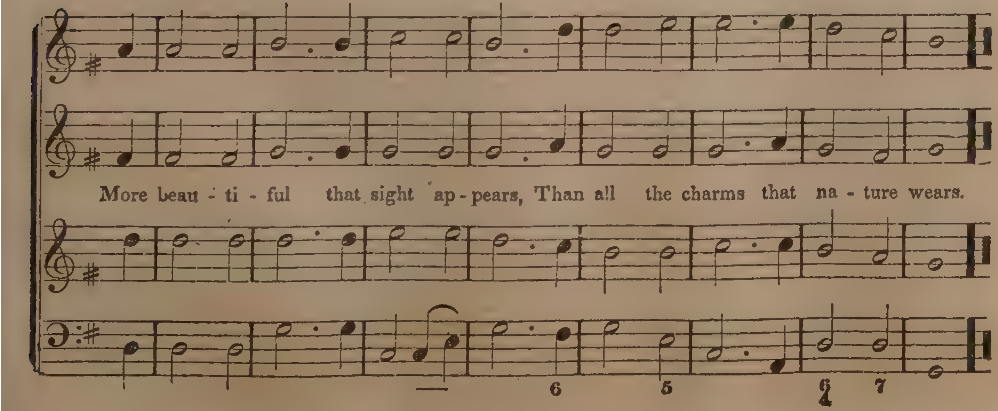
aff 2. Death's sorrows had encompass'd me,
I felt the pains of hell;
On every side was misery,
My woes no tongue could tell:
Then I broke forth without control,
ex "Lord, I beseech thee, save my soul!"

di 3. Tender and gracious is his name;
Our God is ever kind;
The meek shall his protection claim,
The humble, mercy find:
Unto thy rest, my soul return,
The bounties of thy God discern.

4. The Lord hath kept my soul from death,
Preserved my eyes from tears;
di My feet from falling, where beneath,
Were spread the fowler's snares:
Living, I'll walk before the Lord;
His name for ever be adored.

QUEENSTON C. L. M.


That smile of hope, and love, and joy, Where gloom so late has been?
1. Say, dost thou mark that beam - ing eye, That coun - te - nance se - rene;
That smile of hope, and love, and joy, Where gloom so late has been?
6 — 4 3
5 4 3 6 4 7 5 —3 4 2 5 3
5 3 6 4 7 5
3 4 2 5 3 6 4 3 4 2


More beau - ti - ful that sight ap - pears, Than all the charms that na - ture wears.
6 5 6 4 7

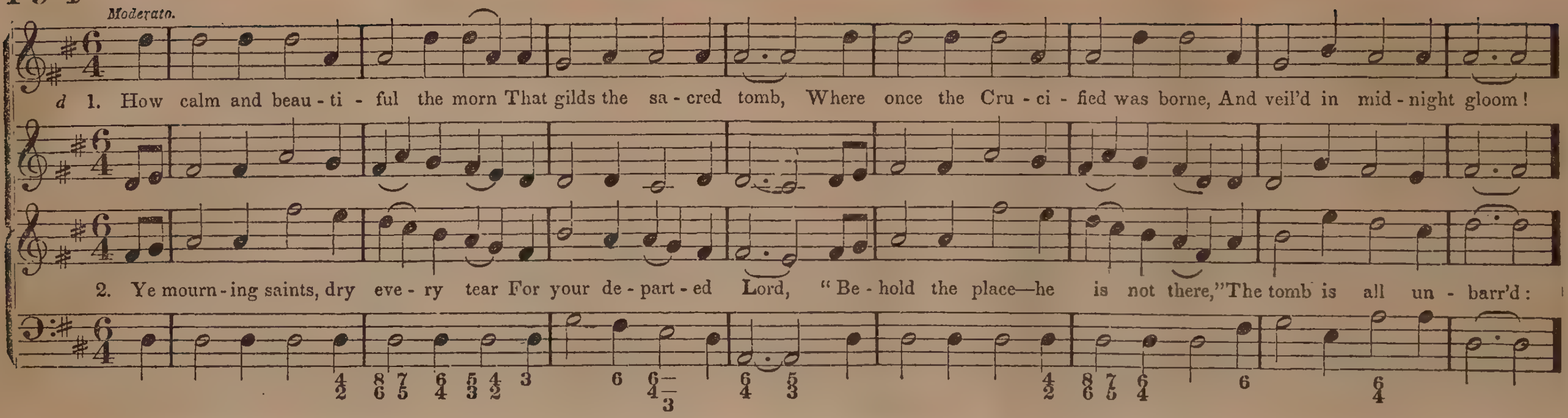
2.
And dost thou mark that temper mild,
That image pure, of heav'n?
That soul subdued and reconciled,
Which once with hate was riv'n?
Sure, nothing earthly can impart
Such meltings to a stubborn heart.

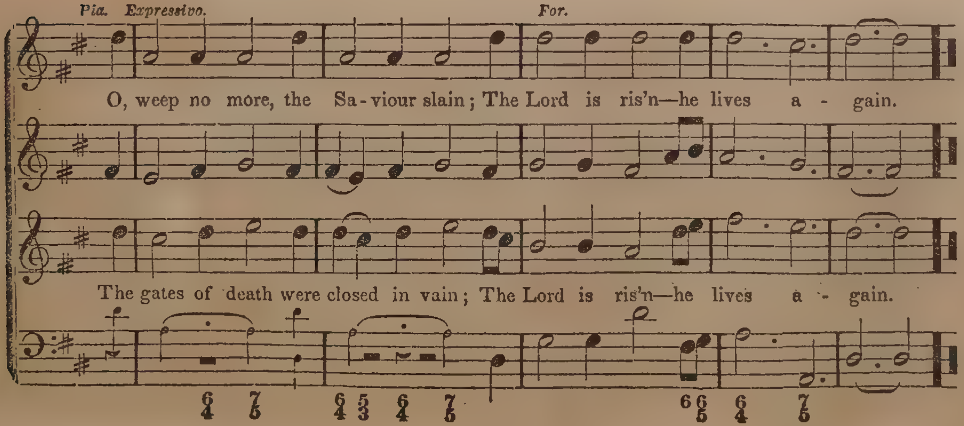
3.
O, glorious change! 'tis all of grace
By bleeding love bestow'd
On outcasts of a fallen race,
To bring them home to God;
Infinite grace to vileness giv'n,
The sons of earth made heirs of heav'n.

Spiritual Songs.

"How Calm and Beautiful." C. L. M.

H.


Moderato.
d 1. How calm and beau - ti - ful the morn That gilds the sa - cred tomb, Where once the Cru - ci - fied was borne, And veil'd in mid - night gloom!
2. Ye mourn - ing saints, dry eve - ry tear For your de - part - ed Lord, "Be - hold the place—he is not there," The tomb is all un - barr'd:


Pia. Expressivo.
For.
O, weep no more, the Sa - viour slain; The Lord is ris'n—he lives a - gain.
The gates of death were closed in vain; The Lord is ris'n—he lives a - gain.

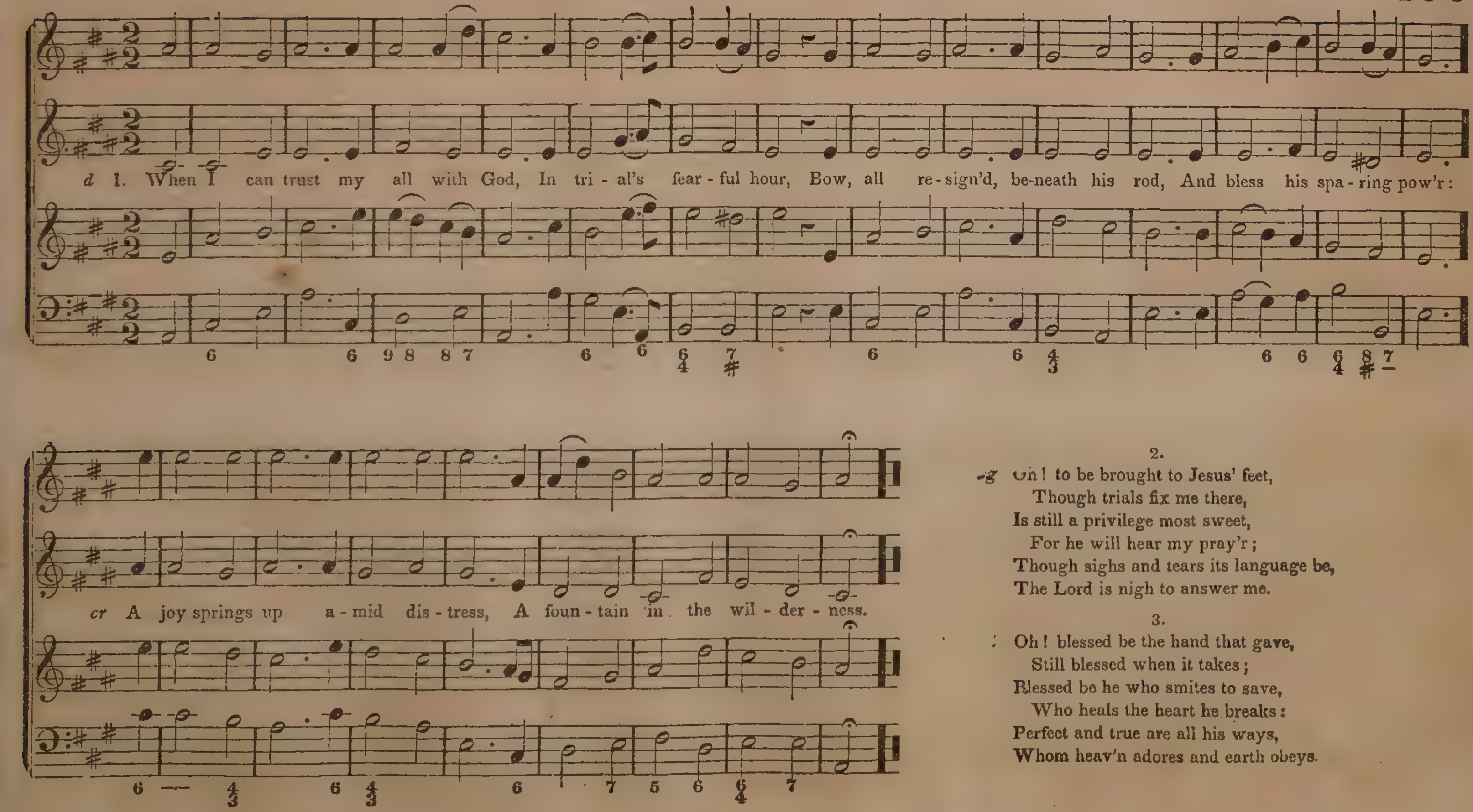
vi 3. Now cheerful to the house of pray'r
Your early footsteps bend,
The Saviour will himself be there,
Your Advocate and Friend:
Once by the law your hopes were slain,
But now in Christ ye live again.

m 4. How tranquil now the rising day!
'Tis Jesus still appears,
A risen Lord to chase away
Your unbelieving fears:
O, weep no more your comforts slain,
The Lord is ris'n—he lives again.

p 5. And when the shades of evening fall,
When life's last hour draws nigh,
If Jesus shines upon the soul,
cr How blissful then to die:
Since he has ris'n that once was slain,
Ye die in Christ to live again.

HUNTERSVILLE. C. L. M.

English Theme.


d 1. When I can trust my all with God, In tri - al's fear - ful hour, Bow, all re - sign'd, be-neath his rod, And bless his spa - ring pow'r:
cr A joy springs up a - mid dis - tress, A foun - tain in the wil - der - ness.
6 6 9 8 8 7 6 6 6 4 7 # 6 6 4 3 6 6 6 4 8 # 7
6 4 3 6 4 3 6 7 5 6 6 4 7

2.

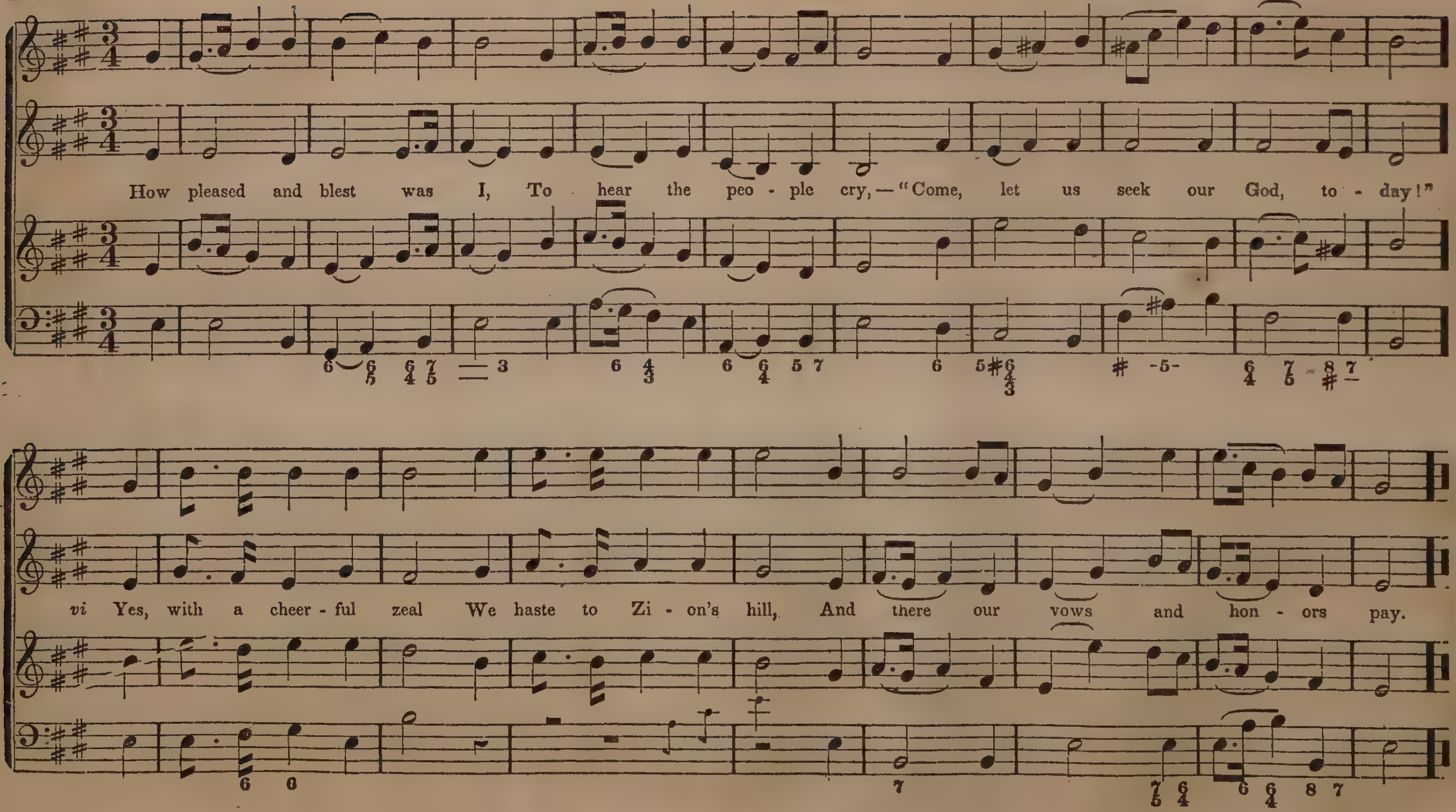
Oh! to be brought to Jesus' feet,
  Though trials fix me there,
Is still a privilege most sweet,
  For he will hear my pray'r;
Though sighs and tears its language be,
The Lord is nigh to answer me.

3.

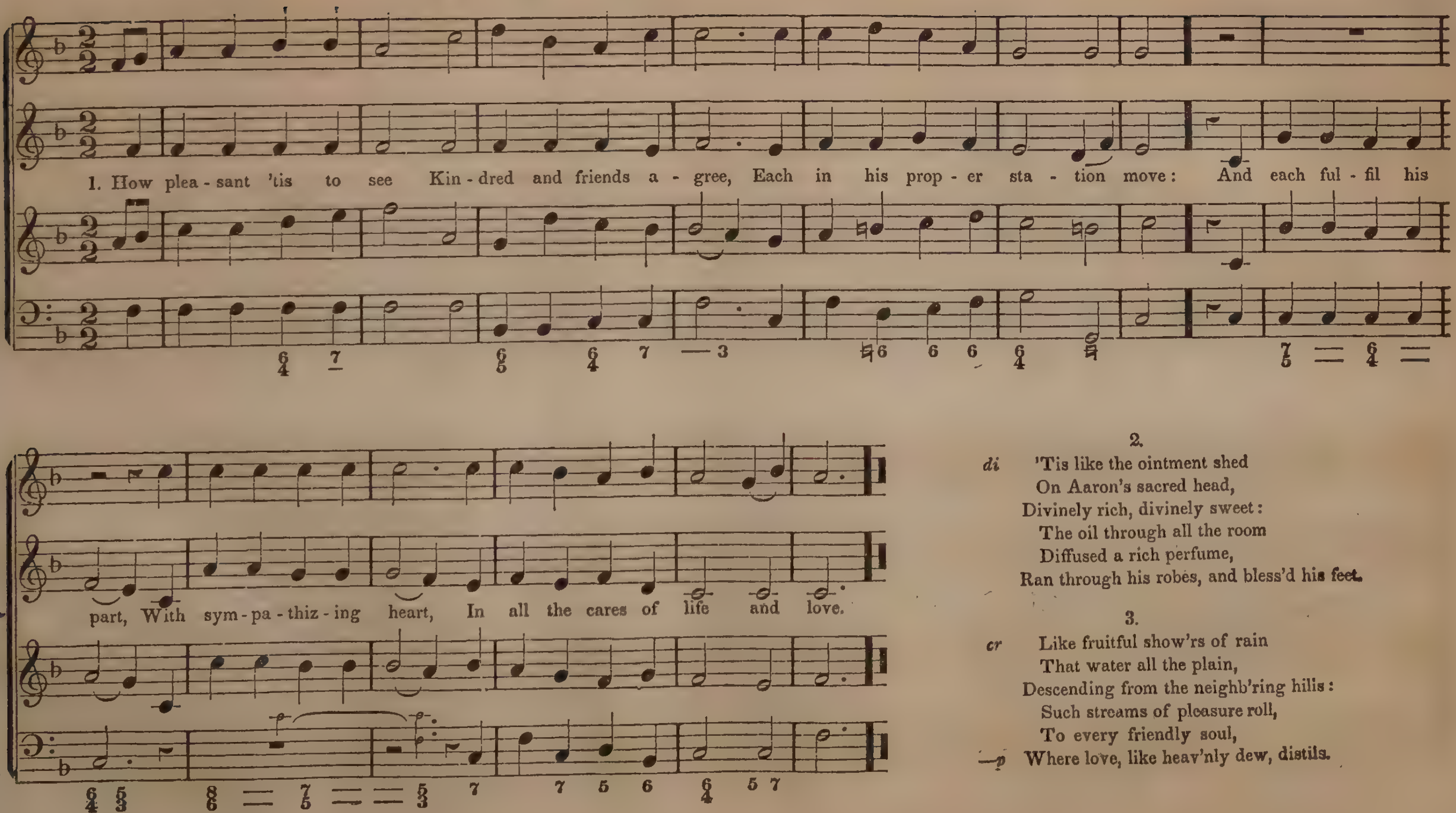
Oh! blessed be the hand that gave,
  Still blessed when it takes;
Blessed be he who smites to save,
  Who heals the heart he breaks:
Perfect and true are all his ways,
Whom heav'n adores and earth obeys.

WESTERN. S. P. M

Arranged from Rippon's Collection.


How pleased and blest was I, To hear the peo - ple cry, — "Come, let us seek our God, to - day!"
vi Yes, with a cheer - ful zeal We haste to Zi - on's hill, And there our vows and hon - ors pay.

PSALM 133 S. P. M.


1. How plea - sant 'tis to see Kin - dred and friends a - gree, Each in his prop - er sta - tion move: And each ful - fil his
part, With sym - pa - thiz - ing heart, In all the cares of life and love.

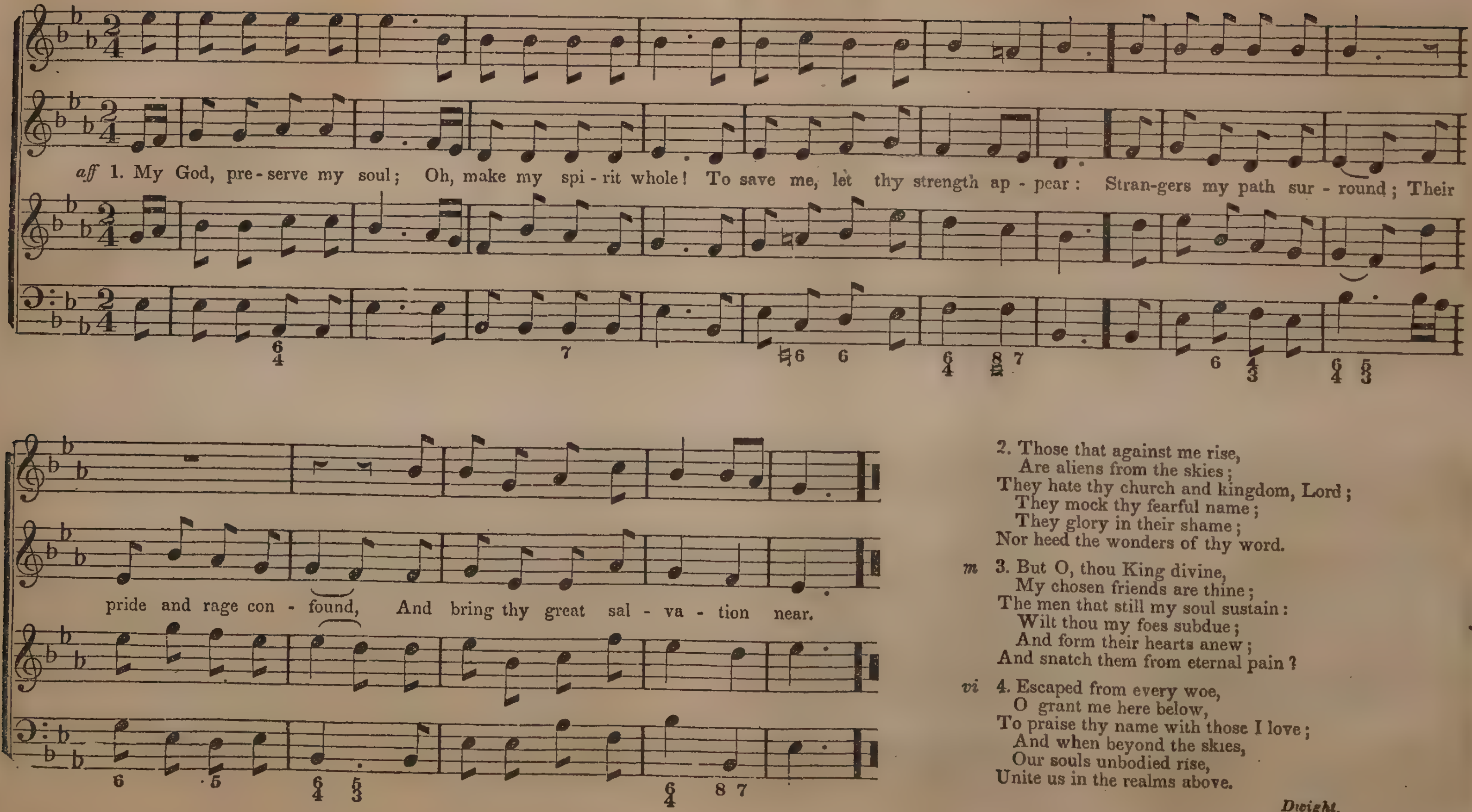
2.

di 'Tis like the ointment shed
On Aaron's sacred head,
Divinely rich, divinely sweet:
The oil through all the room
Diffused a rich perfume,
Ran through his robes, and bless'd his feet.

3.

cr Like fruitful show'rs of rain
That water all the plain,
Descending from the neighb'ring hills:
Such streams of pleasure roll,
To every friendly soul,
p Where love, like heav'nly dew, distils.

HAMPSHIRE. S. P. M.


aff 1. My God, pre-serve my soul; Oh, make my spi-rit whole! To save me, let thy strength ap-pear: Stran-gers my path sur-round; Their
pride and rage con-found, And bring thy great sal-va-tion near.

2. Those that against me rise,
Are aliens from the skies;
They hate thy church and kingdom, Lord;
They mock thy fearful name;
They glory in their shame;
Nor heed the wonders of thy word.

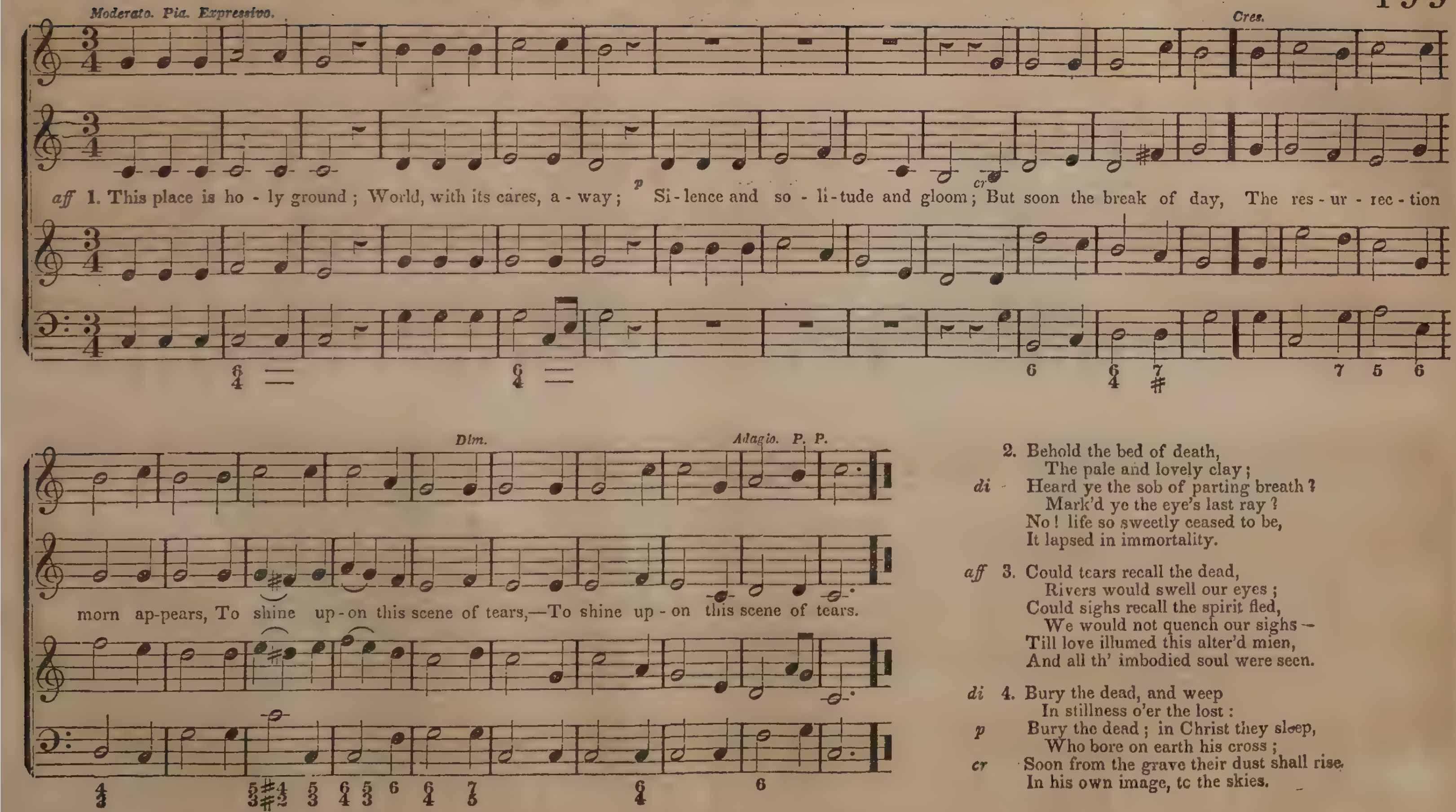
m 3. But O, thou King divine,
My chosen friends are thine;
The men that still my soul sustain:
Wilt thou my foes subdue;
And form their hearts anew;
And snatch them from eternal pain?

vi 4. Escaped from every woe,
O grant me here below,
To praise thy name with those I love;
And when beyond the skies,
Our souls unbodied rise,
Unite us in the realms above.

Dwight.

UNWIN. S. L. M.

H.


Moderato. Pia. Expressivo.
Cres.
aff 1. This place is ho - ly ground; World, with its cares, a - way; p Si - lence and so - li - tude and gloom; cr But soon the break of day, The res - ur - rec - tion
morn ap-pears, To shine up - on this scene of tears,—To shine up - on this scene of tears.
Dim.
Adagio. P. P.

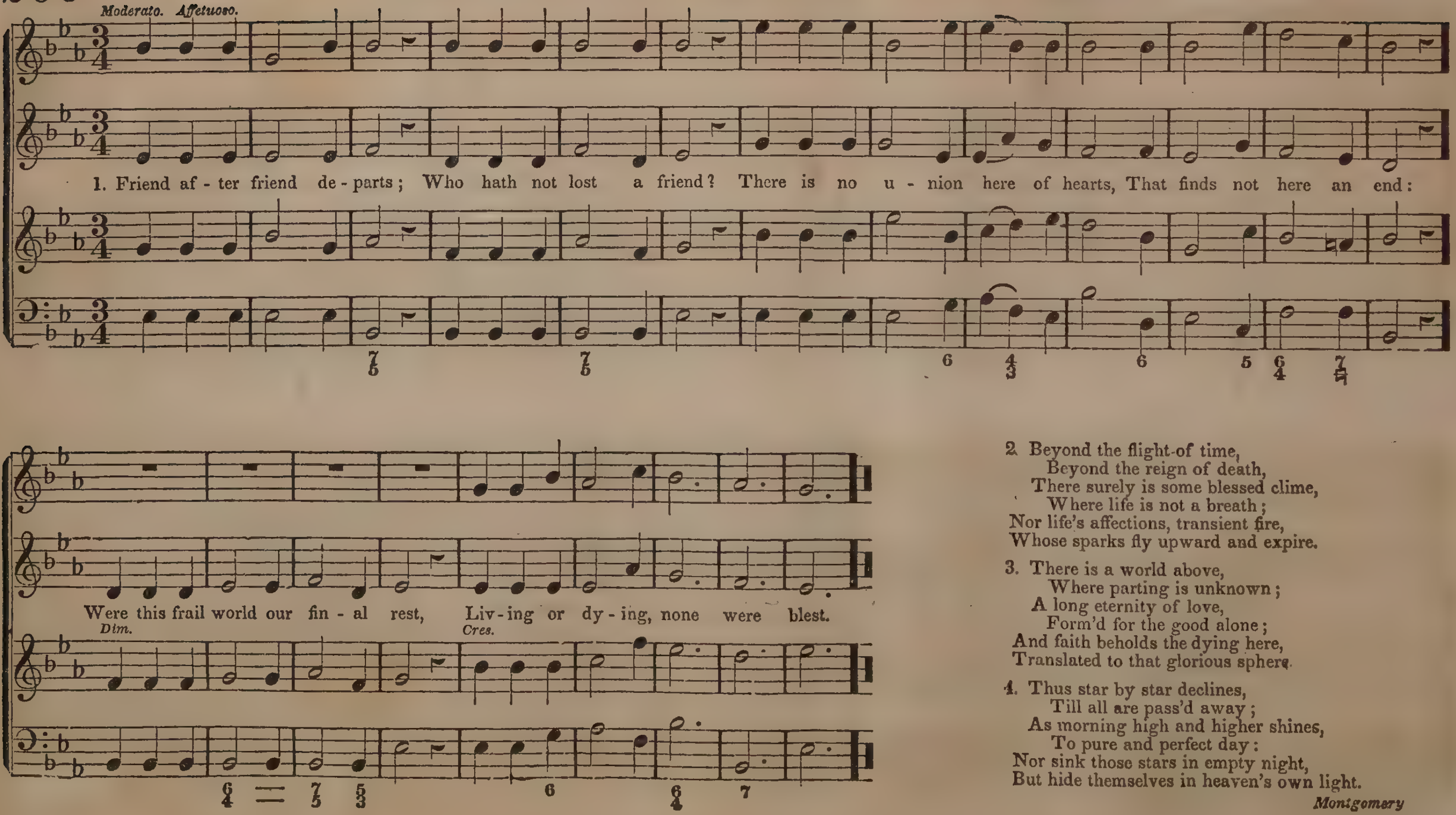
2. Behold the bed of death,
The pale and lovely clay;
di Heard ye the sob of parting breath?
Mark'd ye the eye's last ray?
No! life so sweetly ceased to be,
It lapsed in immortality.

aff 3. Could tears recall the dead,
Rivers would swell our eyes;
Could sighs recall the spirit fled,
We would not quench our sighs—
Till love illumed this alter'd mien,
And all th' imbodied soul were seen.

di 4. Bury the dead, and weep
In stillness o'er the lost:
p Bury the dead; in Christ they sleep,
Who bore on earth his cross;
cr Soon from the grave their dust shall rise,
In his own image, to the skies.

DEPARTURE. S. L. M.

Arranged from Spiritual Songs.


Moderato. Affetuoso.
1. Friend af - ter friend de - parts; Who hath not lost a friend? There is no u - nion here of hearts, That finds not here an end:
Were this frail world our fin - al rest, Liv - ing or dy - ing, none were blest.
Dim.
Cres.

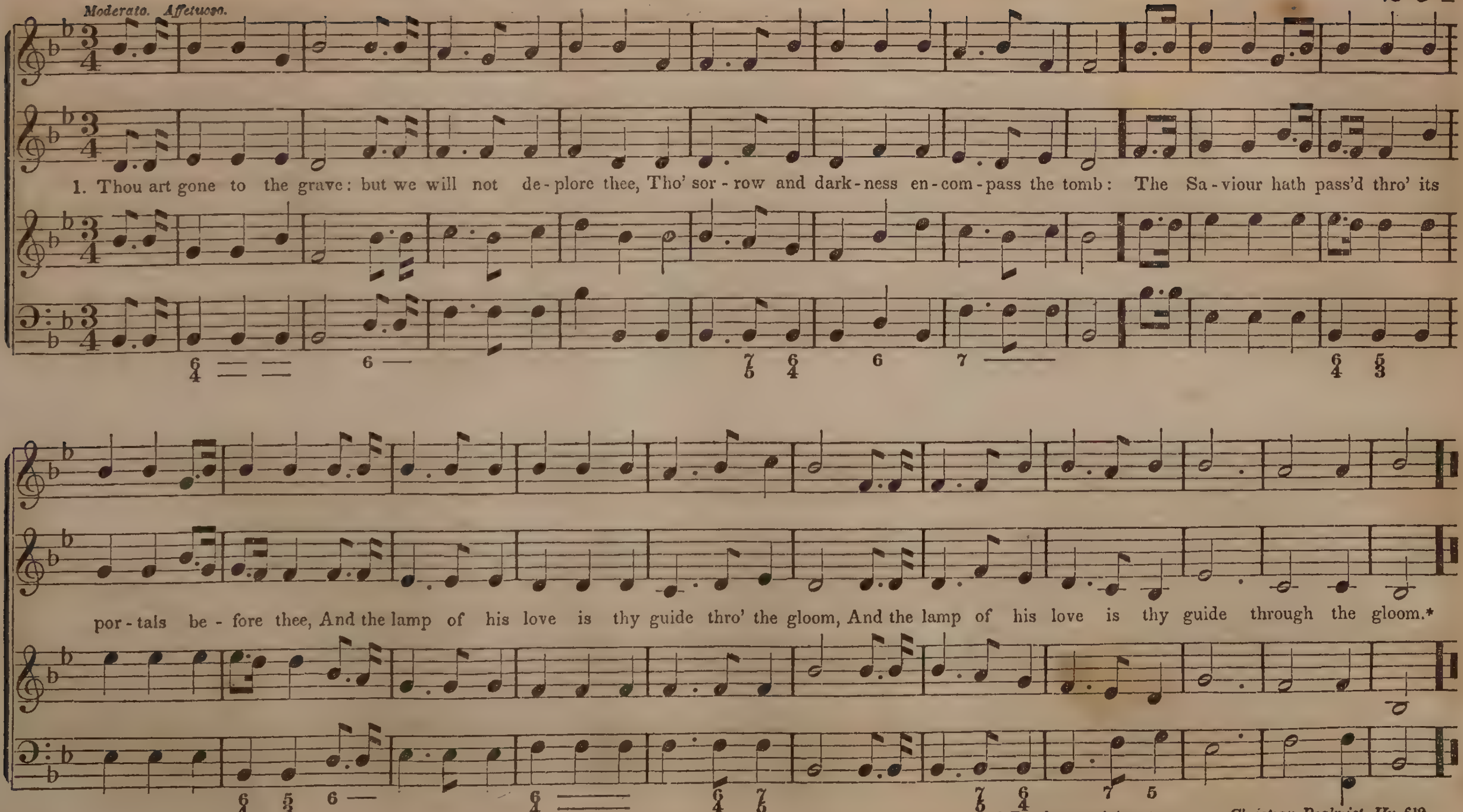
2. Beyond the flight of time,
Beyond the reign of death,
There surely is some blessed clime,
Where life is not a breath;
Nor life's affections, transient fire,
Whose sparks fly upward and expire.

3. There is a world above,
Where parting is unknown;
A long eternity of love,
Form'd for the good alone;
And faith beholds the dying here,
Translated to that glorious sphere.

4. Thus star by star declines,
Till all are pass'd away;
As morning high and higher shines,
To pure and perfect day:
Nor sink those stars in empty night,
But hide themselves in heaven's own light.

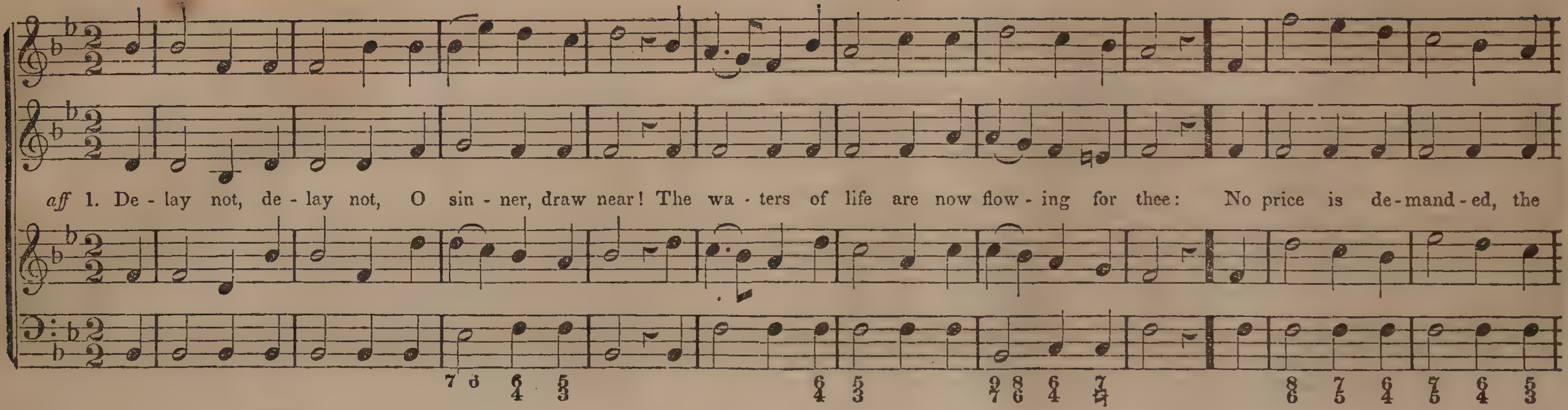
Montgomery

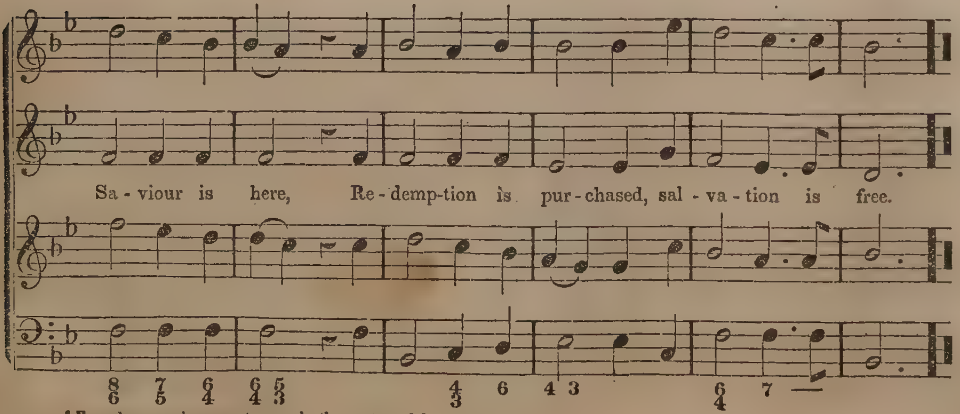
HEBER. 12s & 11s.


Moderato. Affetuoso.
1. Thou art gone to the grave: but we will not de-plore thee, Tho' sor-row and dark-ness en-com-pass the tomb: The Sa-viour hath pass'd thro' its
por-tals be-fore thee, And the lamp of his love is thy guide thro' the gloom, And the lamp of his love is thy guide through the gloom.*

* For the remaining stanzas, see *Christian Psalmist, Hy.* 619

PERINE. 11s*


aff 1. De - lay not, de - lay not, O sin - ner, draw near! The wa - ters of life are now flow - ing for thee: No price is de - mand - ed, the
7 6 6/4 5/3 6/4 5/3 9/7 8/6 6/4 7/♮ 8/6 7/5 6/4 7/5 6/4 5/3


Sa - viour is here, Re - demp - tion is pur - chased, sal - va - tion is free.
8/6 7/5 6/4 6/4 5/3 4/3 6 4 3 6/4 7 —

2. Delay not, delay not, why longer abuse
The love and compassion of Jesus thy God?
A fountain is open'd, how can'st thou refuse,
To wash and be cleansed in his pardoning blood.

3. Delay not, delay not, O sinner, to come,
For mercy still lingers, and calls thee to-day:
di Her voice is not heard in the vale of the tomb;
—p Her message, unheeded, will soon pass away.

cr 4. Delay not, delay not, the Spirit of Grace,
—di Long grieved and resisted, may take its sad flight;
—p And leave thee in darkness to finish thy race,
To sink in the vale of eternity's night.

ag 5. Delay not, delay not, the hour is at hand—
The earth shall dissolve, and the heavens shall fade;
The dead, small and great, in the judgment shall stand;
What pow'r then, O sinner! shall lend thee its aid!

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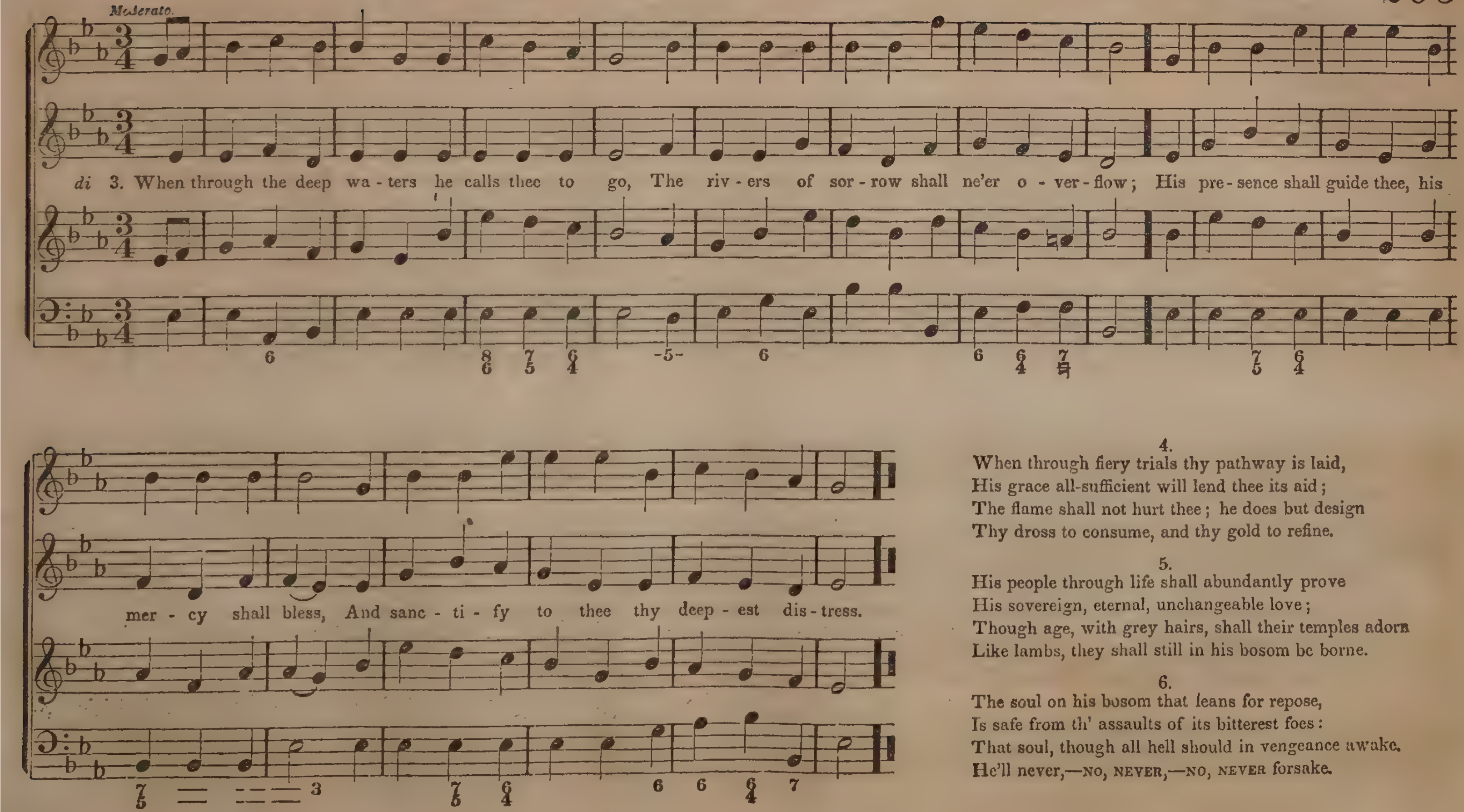
* Found on a subsequent page, in the metre of 6s and 5s.

STATEN ISLAND. 11s.

Ford, an English Clergyman.


Moderato.
di 3. When through the deep wa - ters he calls thee to go, The riv - ers of sor - row shall ne'er o - ver - flow; His pre - sence shall guide thee, his
mer - cy shall bless, And sanc - ti - fy to thee thy deep - est dis - tress.

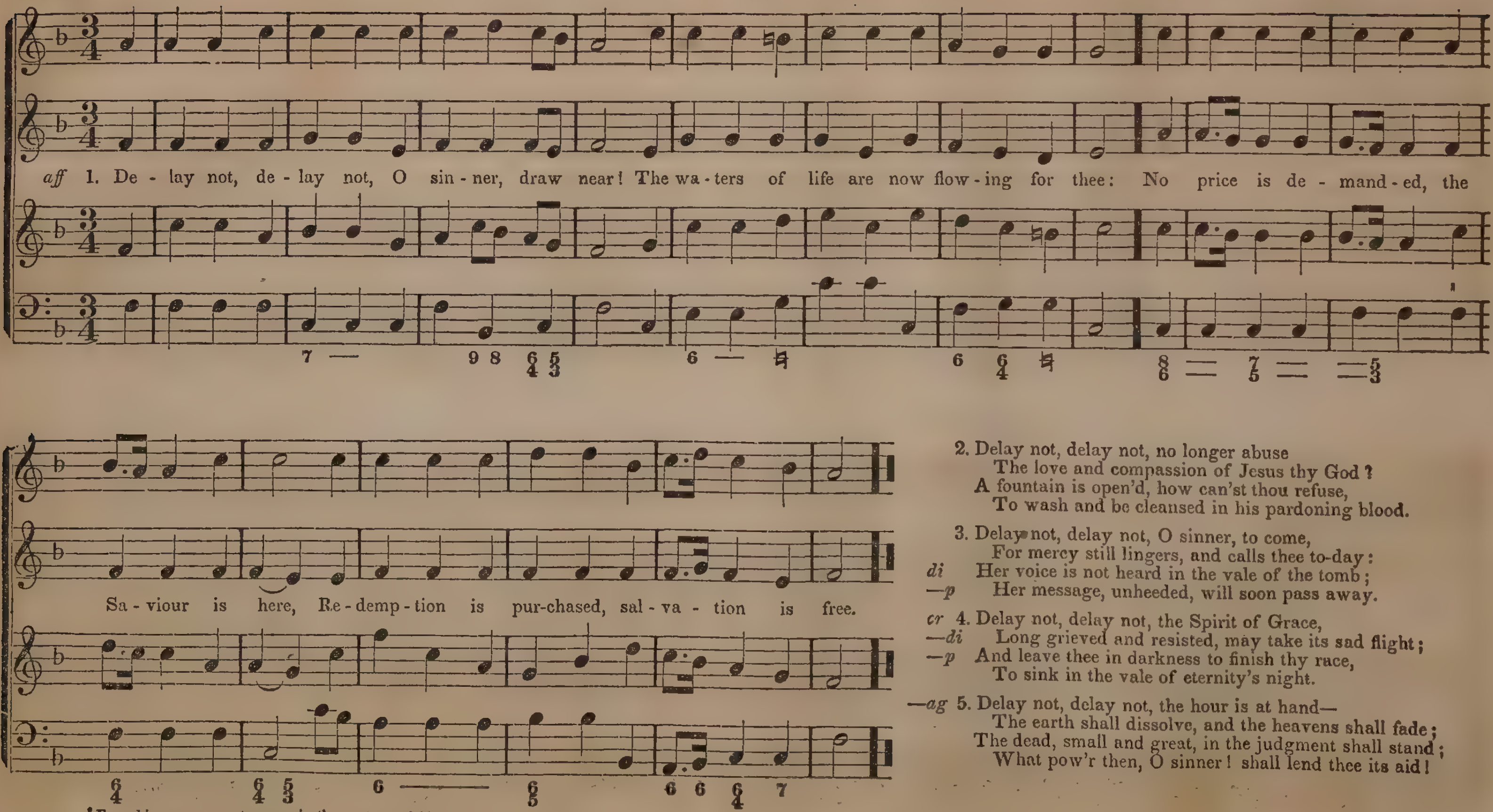
4.
When through fiery trials thy pathway is laid,
His grace all-sufficient will lend thee its aid;
The flame shall not hurt thee; he does but design
Thy dross to consume, and thy gold to refine.

5.
His people through life shall abundantly prove
His sovereign, eternal, unchangeable love;
Though age, with grey hairs, shall their temples adorn
Like lambs, they shall still in his bosom be borne.

6.
The soul on his bosom that leans for repose,
Is safe from th' assaults of its bitterest foes:
That soul, though all hell should in vengeance awake,
He'll never,—NO, NEVER,—NO, NEVER forsake.

ALTHORPE. 11s.*

King.


aff
1. De - lay not, de - lay not, O sin - ner, draw near! The wa - ters of life are now flow - ing for thee: No price is de - mand - ed, the
Sa - viour is here, Re - demp - tion is pur-chased, sal - va - tion is free.
7 — 9 8 6 4 5 3 6 — ♮ 6 6 4 ♮ 8 6 — 7 5 — — 5 3
6 4 6 4 5 3 6 — 6 5 6 6 6 4 7

2. Delay not, delay not, no longer abuse
The love and compassion of Jesus thy God ?
A fountain is open'd, how can'st thou refuse,
To wash and be cleansed in his pardoning blood.

3. Delay not, delay not, O sinner, to come,
For mercy still lingers, and calls thee to-day:
di Her voice is not heard in the vale of the tomb;
—p Her message, unheeded, will soon pass away.

cr 4. Delay not, delay not, the Spirit of Grace,
—di Long grieved and resisted, may take its sad flight;
—p And leave thee in darkness to finish thy race,
To sink in the vale of eternity's night.

—ag 5. Delay not, delay not, the hour is at hand—
The earth shall dissolve, and the heavens shall fade;
The dead, small and great, in the judgment shall stand;
What pow'r then, O sinner! shall lend thee its aid!

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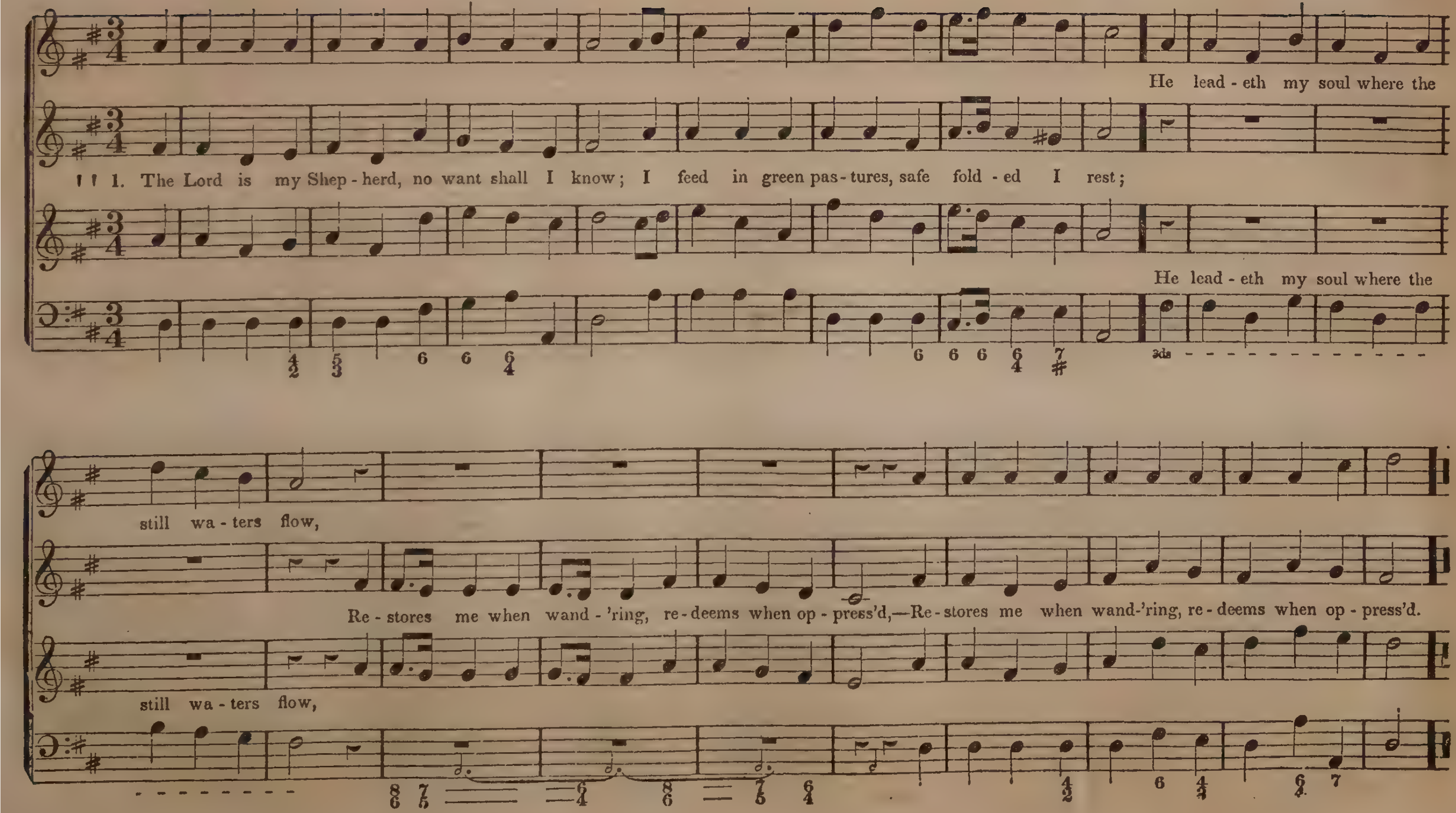
* Found in subsequent pages, in the metres of 11s and 10s, and 6s and 5s

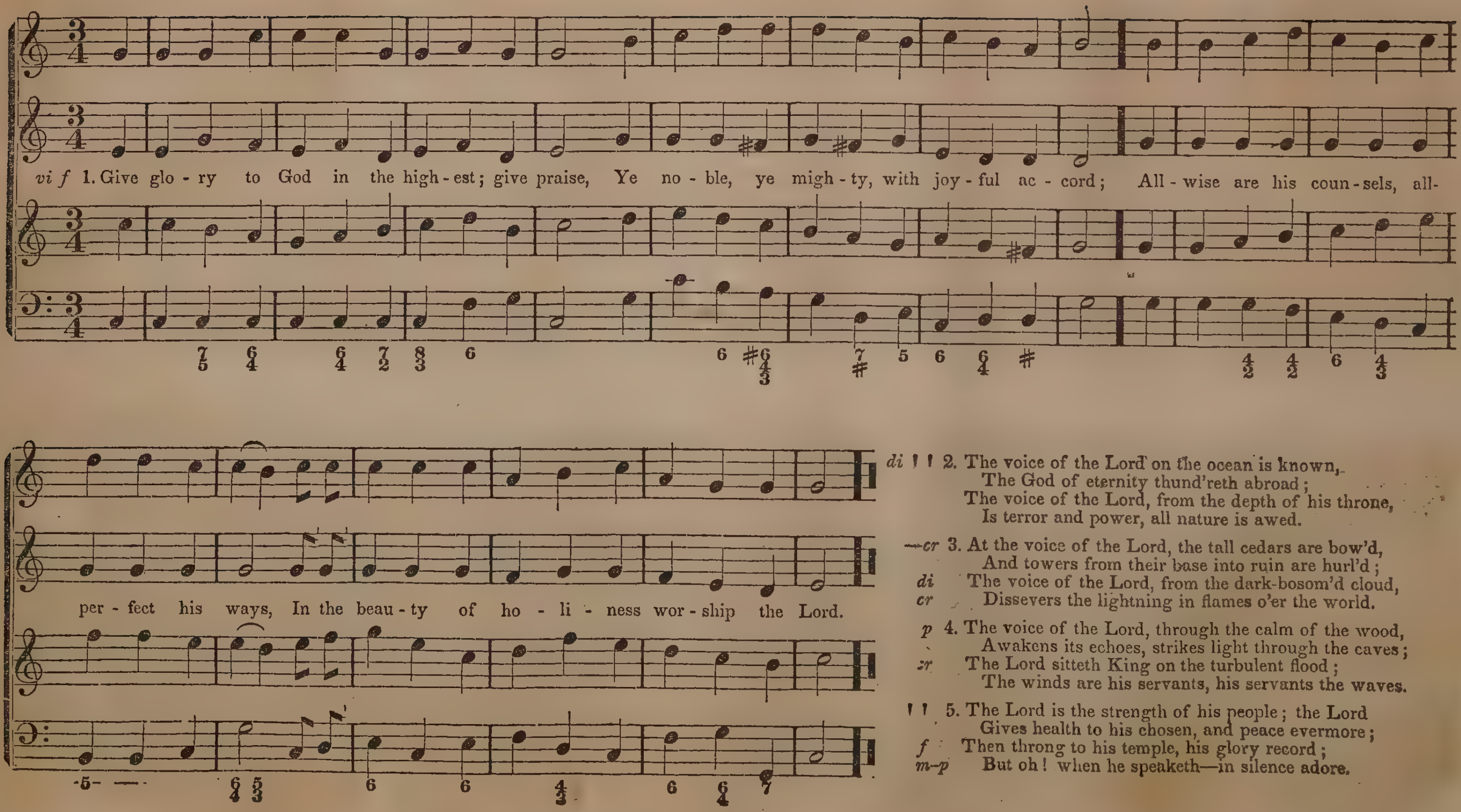
FULLER. 11's.

English Theme.


1. The Lord is my Shep - herd, no want shall I know; I feed in green pas - tures, safe fold - ed I rest;
He lead - eth my soul where the
He lead - eth my soul where the
still wa - ters flow,
still wa - ters flow,
Re - stores me when wand - 'ring, re - deems when op - press'd,—Re - stores me when wand-'ring, re - deems when op - press'd.
3ds

HULL 11s

English Theme.


vi f 1. Give glo - ry to God in the high - est; give praise, Ye no - ble, ye migh - ty, with joy - ful ac - cord; All - wise are his coun - sels, all-
per - fect his ways, In the beau - ty of ho - li - ness wor - ship the Lord.

di ! ! 2. The voice of the Lord on the ocean is known,
The God of eternity thund'reth abroad;
The voice of the Lord, from the depth of his throne,
Is terror and power, all nature is awed.

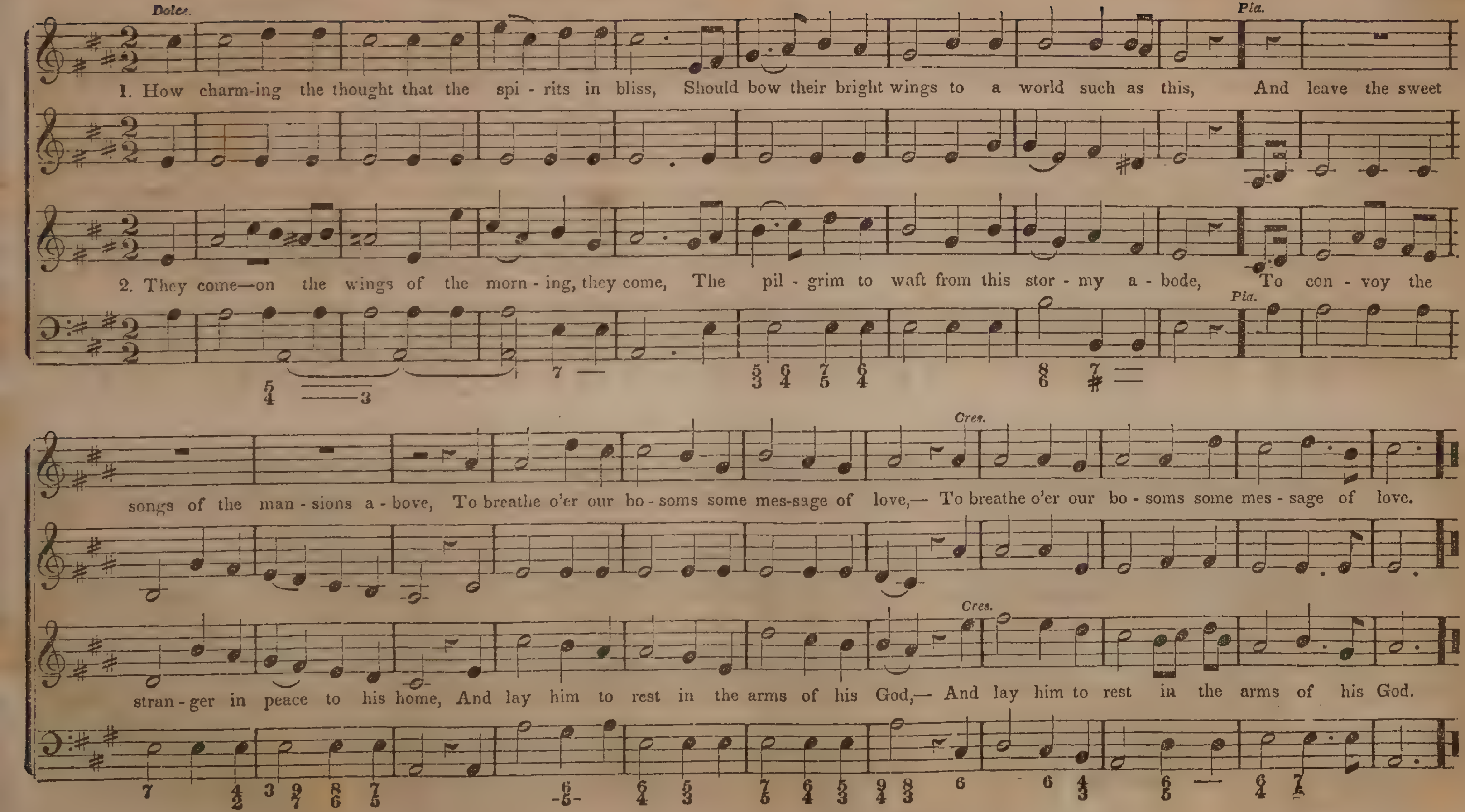
—cr 3. At the voice of the Lord, the tall cedars are bow'd,
And towers from their base into ruin are hurl'd;
di The voice of the Lord, from the dark-bosom'd cloud,
cr Dissevers the lightning in flames o'er the world.

p 4. The voice of the Lord, through the calm of the wood,
Awakens its echoes, strikes light through the caves;
cr The Lord sitteth King on the turbulent flood;
The winds are his servants, his servants the waves.

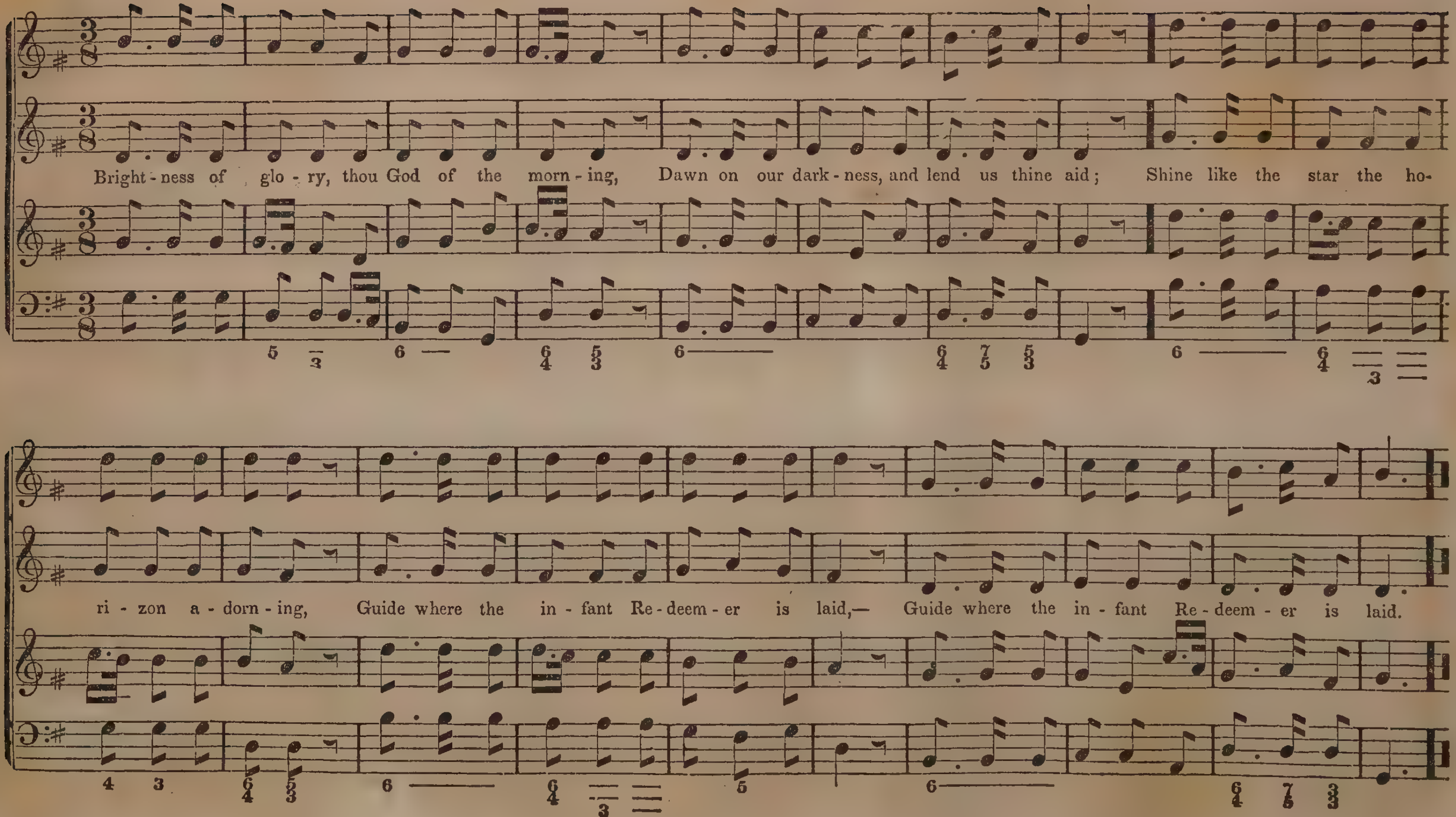
! ! 5. The Lord is the strength of his people; the Lord
Gives health to his chosen, and peace evermore;
f Then throng to his temple, his glory record;
m–p But oh! when he speaketh—in silence adore.

BERNE. 11s.

Bost.

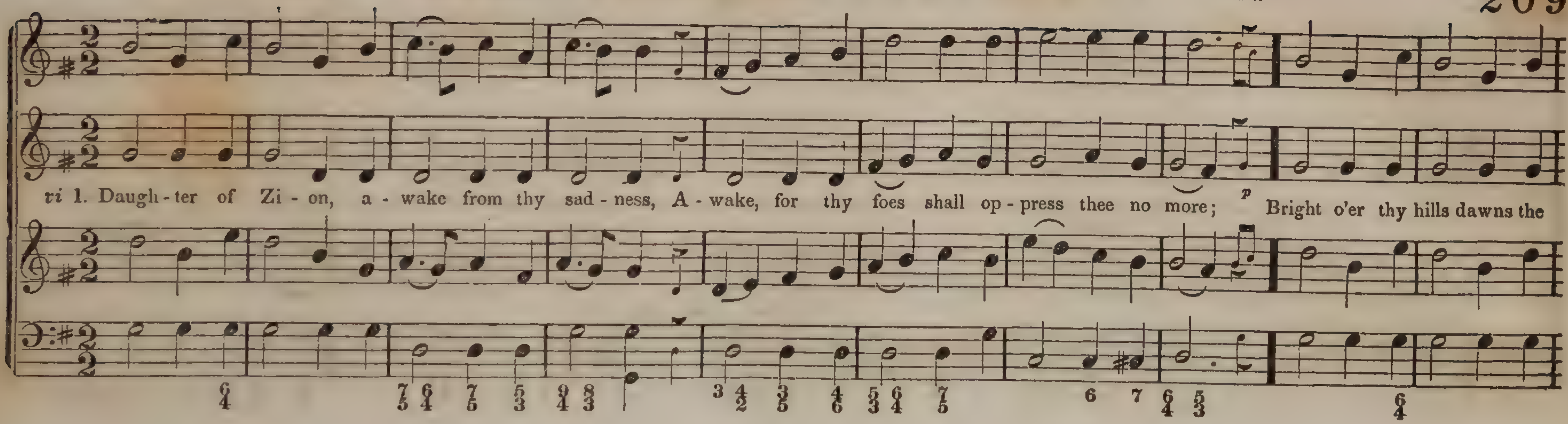

Dolce.
Pia.
1. How charm-ing the thought that the spi - rits in bliss, Should bow their bright wings to a world such as this, And leave the sweet
2. They come—on the wings of the morn - ing, they come, The pil - grim to waft from this stor - my a - bode, To con - voy the
Pia.
songs of the man - sions a - bove, To breathe o'er our bo - soms some mes-sage of love,— To breathe o'er our bo - soms some mes - sage of love.
Cres.
Cres.
stran - ger in peace to his home, And lay him to rest in the arms of his God,— And lay him to rest in the arms of his God.

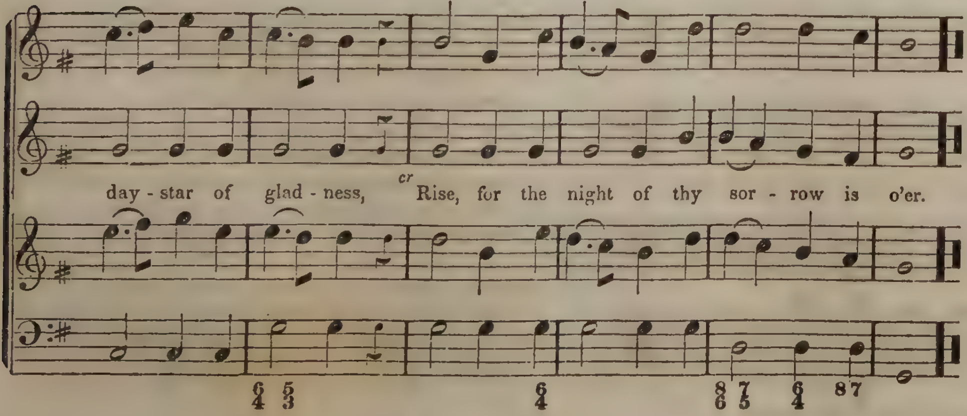
"Brightness of Glory." 11s & 10s. K.


Bright - ness of glo - ry, thou God of the morn - ing, Dawn on our dark - ness, and lend us thine aid; Shine like the star the ho-
ri - zon a - dorn - ing, Guide where the in - fant Re - deem - er is laid,— Guide where the in - fant Re - deem - er is laid.

BRADFIELD. 11s & 10s

H.


vi 1. Daugh - ter of Zi - on, a - wake from thy sad - ness, A - wake, for thy foes shall op - press thee no more; p Bright o'er thy hills dawns the


day - star of glad - ness, cr Rise, for the night of thy sor - row is o'er.

1.

vi Daughter of Zion, awake from thy sadness,
Awake, for thy foes shall oppress thee no more;
p Bright o'er thy hills dawns the day-star of gladness,
cr Rise, for the night of thy sorrow is o'er.

2.

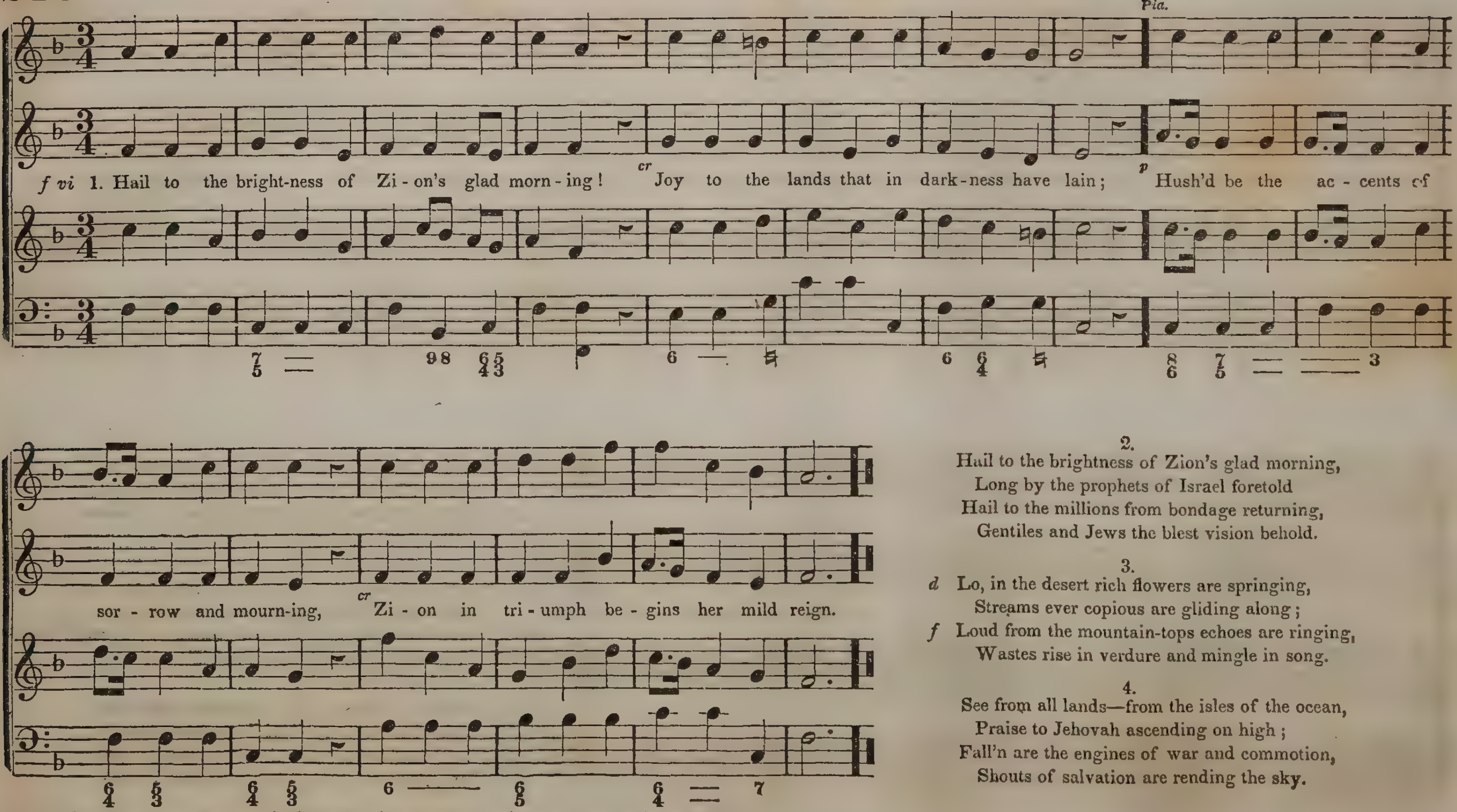
f Strong were thy foes; but the arm that subdued them,
And scatter'd their legions, was mightier far:
di They fled like the chaff from the scourge that pursued them;
Vain were their steeds and their chariots of war.

3.

f Daughter of Zion, the Pow'r that hath saved thee,
Extoll'd with the harp and the timbrel should be;
ff Shout! for the foe is destroy'd that enslaved thee,
Th' oppressor is vanquish'd, and Zion is free.

ALTHORPE. 11s & 10s.*

King.


Pia.
f vi 1. Hail to the bright-ness of Zi-on's glad morn-ing! cr Joy to the lands that in dark-ness have lain; p Hush'd be the ac-cents of
sor-row and mourn-ing, cr Zi-on in tri-umph be-gins her mild reign.
7 5 98 65 43 6 ♮ 6 6 4 ♮ 8 6 7 5 3
6 4 5 3 6 4 5 3 6 6 5 6 4 7

2.
Hail to the brightness of Zion's glad morning,
Long by the prophets of Israel foretold
Hail to the millions from bondage returning,
Gentiles and Jews the blest vision behold.

3.
d Lo, in the desert rich flowers are springing,
Streams ever copious are gliding along;
f Loud from the mountain-tops echoes are ringing,
Wastes rise in verdure and mingle in song.

4.
See from all lands—from the isles of the ocean,
Praise to Jehovah ascending on high;
Fall'n are the engines of war and commotion,
Shouts of salvation are rending the sky.

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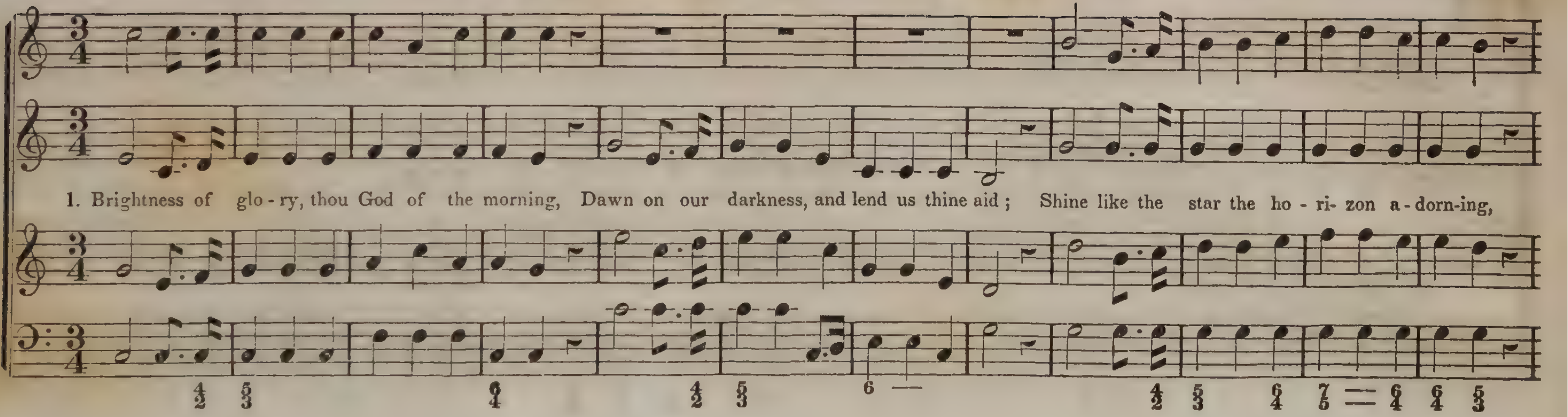
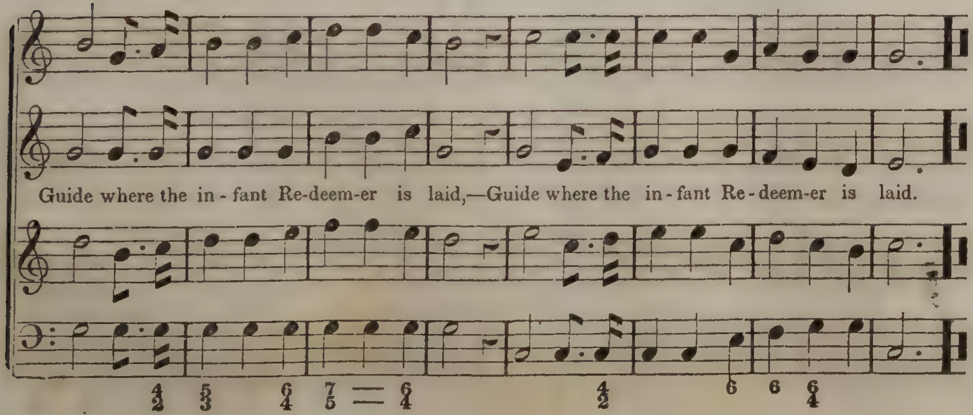
* Found on a preceding page in the metre of 11s—and on a subsequent page in that of 6s and 5s.

JUDEA 11s & 10s.


1. Brightness of glo - ry, thou God of the morning, Dawn on our darkness, and lend us thine aid; Shine like the star the ho - ri- zon a - dorn-ing,


Guide where the in - fant Re-deem-er is laid,—Guide where the in - fant Re - deem-er is laid.

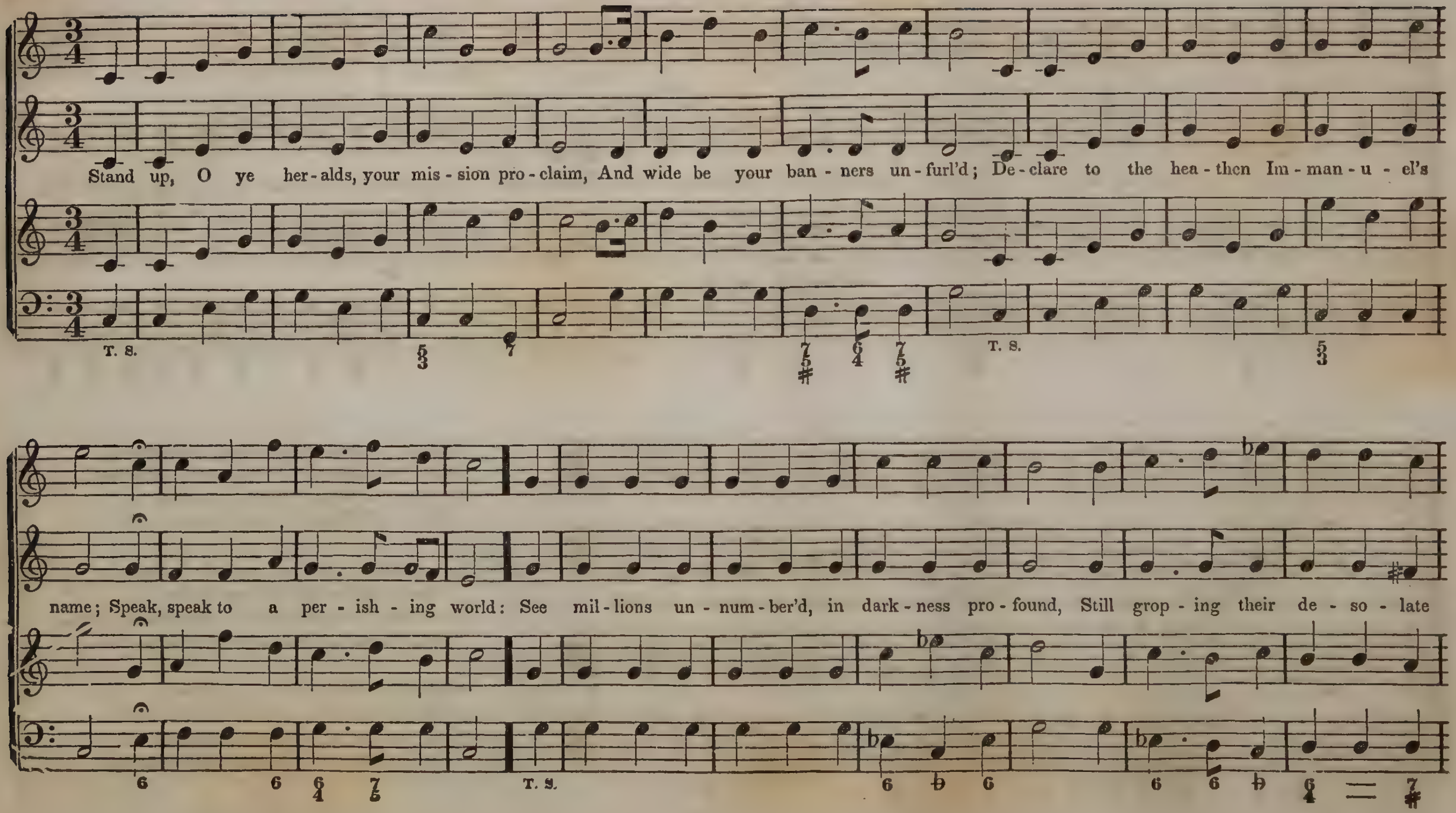
2.
p Cold on his cradle the dew drops are shining,
Low lies his head with the beasts of the stall;
Sages adore him in slumbers reclining,
cr Maker and Monarch, and Saviour of all.

3.
di Say, shall they yield him in costly devotion,
Odors of Edom and off'rings divine?
Gems from the mountain, or pearls from the ocean,
Myrrh from the forest, or gold from the mine?

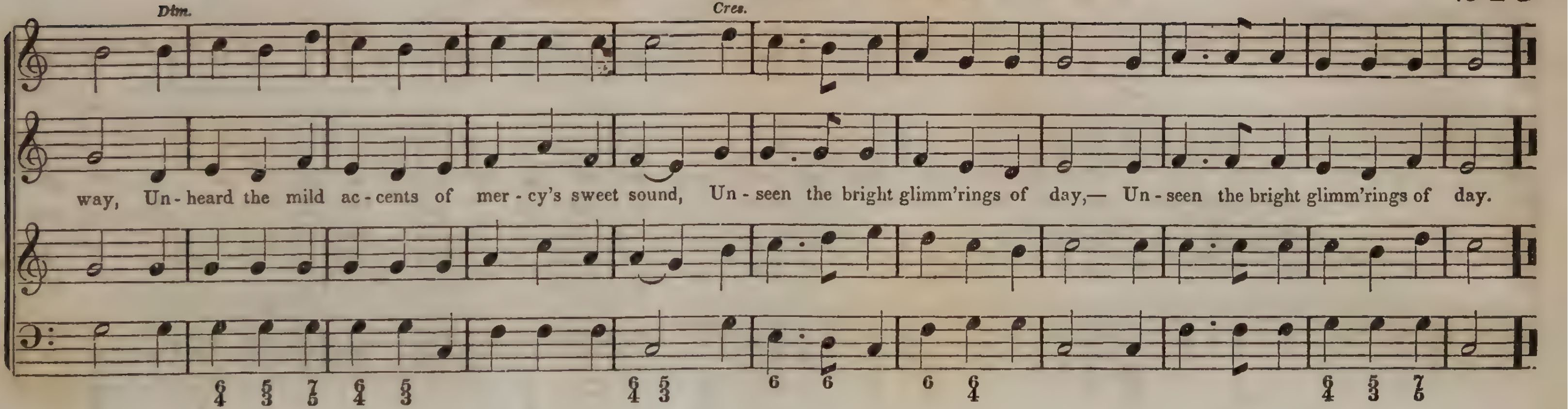
4.
Vainly they offer each ample oblation,
Vainly with gifts would his favor secure;
f Richer, by far, is the heart's adoration;
—di Dearer to God are the prayers of the poor.

WISNER. 11s & 8s. [Double.]

H.

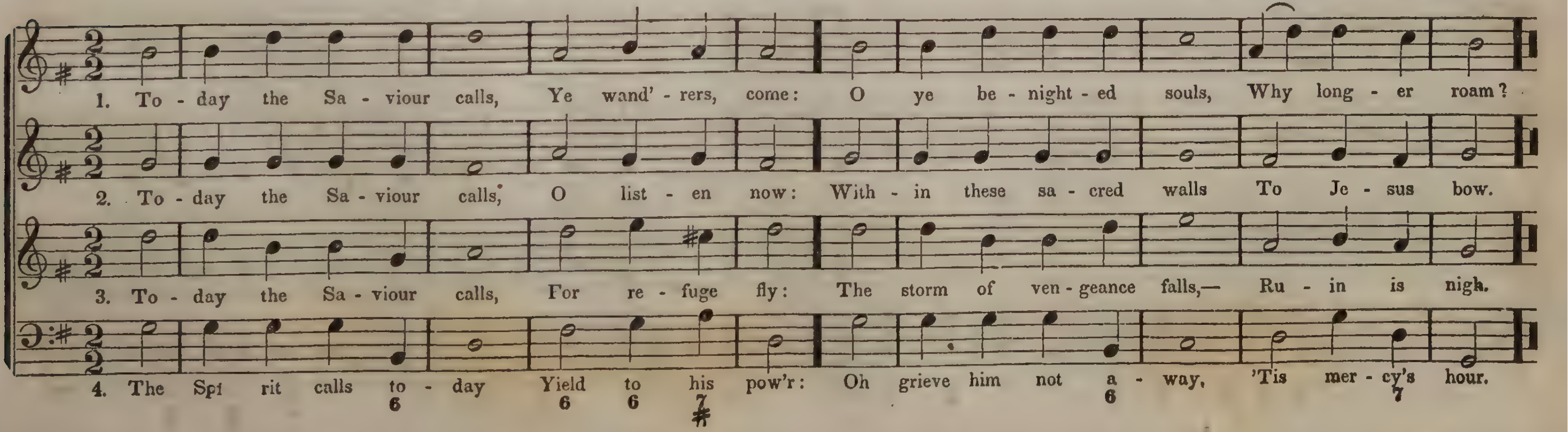

Stand up, O ye her-alds, your mis-sion pro-claim, And wide be your ban-ners un-furl'd; De-clare to the hea-then Im-man-u-el's
name; Speak, speak to a per-ish-ing world: See mil-lions un-num-ber'd, in dark-ness pro-found, Still grop-ing their de-so-late
T. S.
T. S.
T. S.

WISNER. [CONCLUDED.]

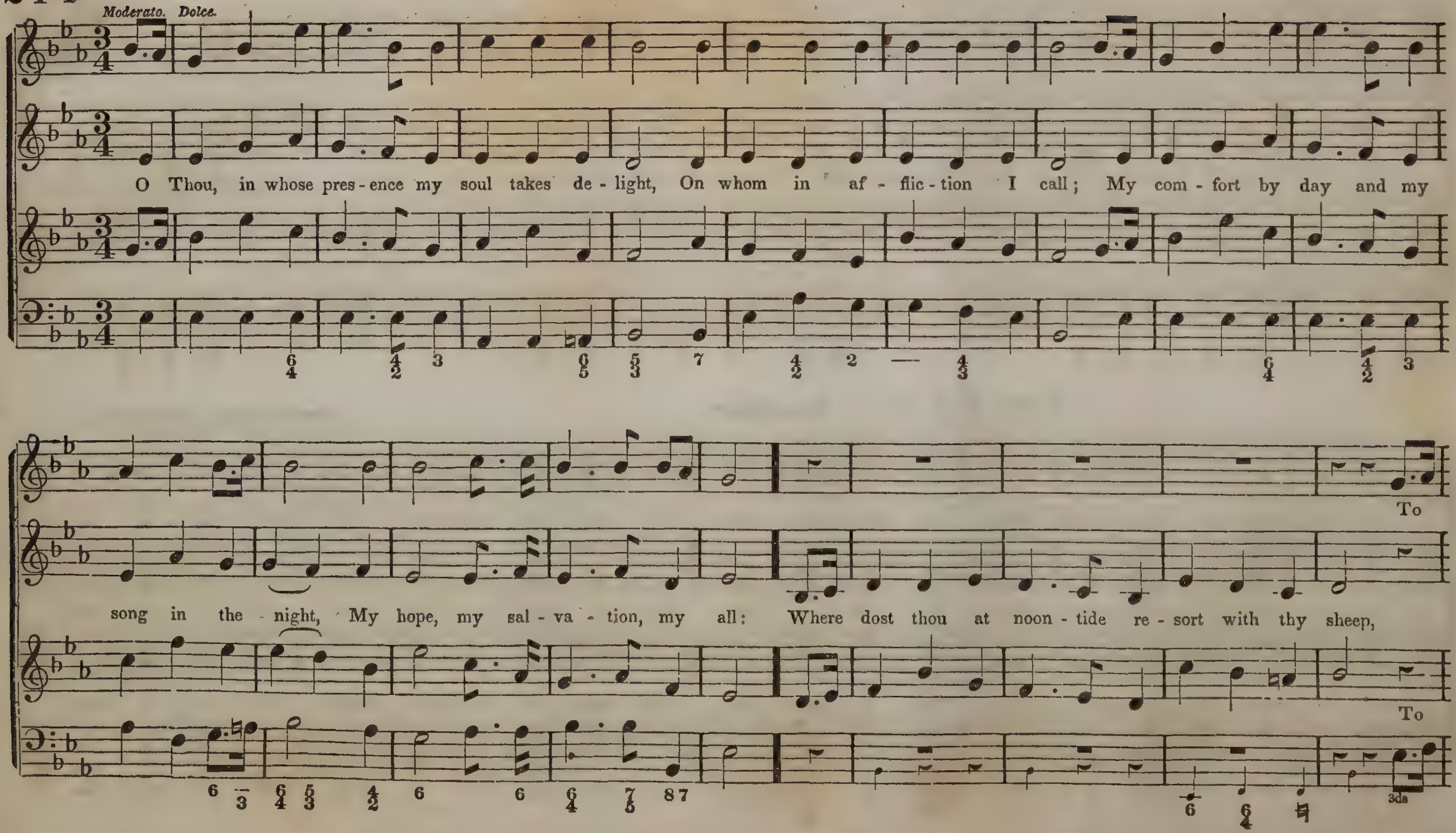

Dim.
Cres.
way, Un-heard the mild ac-cents of mer-cy's sweet sound, Un-seen the bright glimm'rings of day,— Un-seen the bright glimm'rings of day.

TO-DAY. Peculiar.

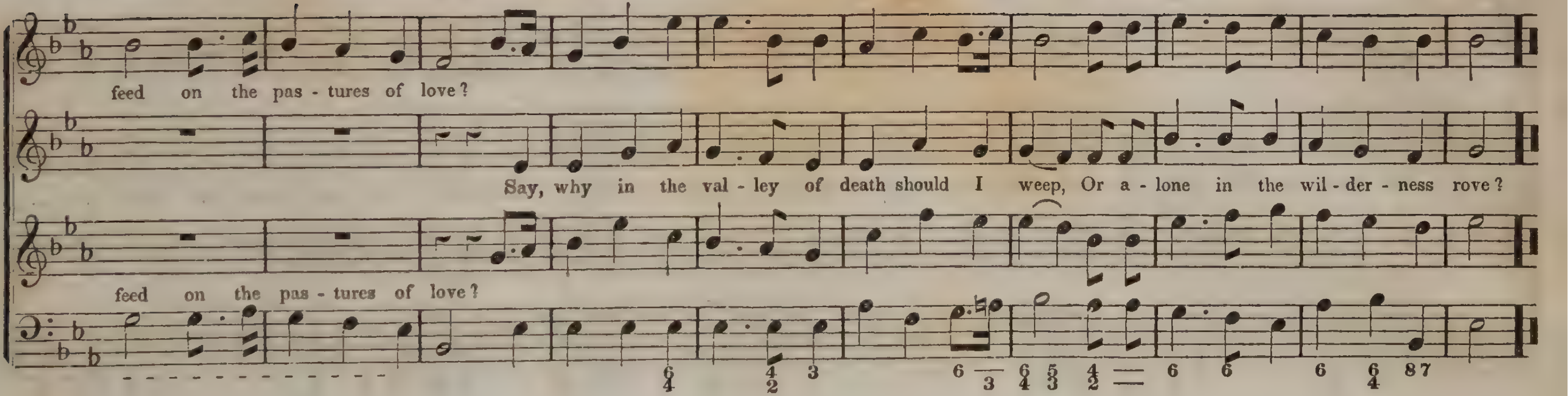
Spiritual Songs,—by permission.


1. To-day the Sa-viour calls, Ye wand'-rers, come: O ye be-night-ed souls, Why long-er roam?
2. To-day the Sa-viour calls, O list-en now: With-in these sa-cred walls To Je-sus bow.
3. To-day the Sa-viour calls, For re-fuge fly: The storm of ven-geance falls,— Ru-in is nigh.
4. The Spi-rit calls to-day Yield to his pow'r: Oh grieve him not a-way, 'Tis mer-cy's hour.

EDWARDS. 11s & 8s. [Double.]

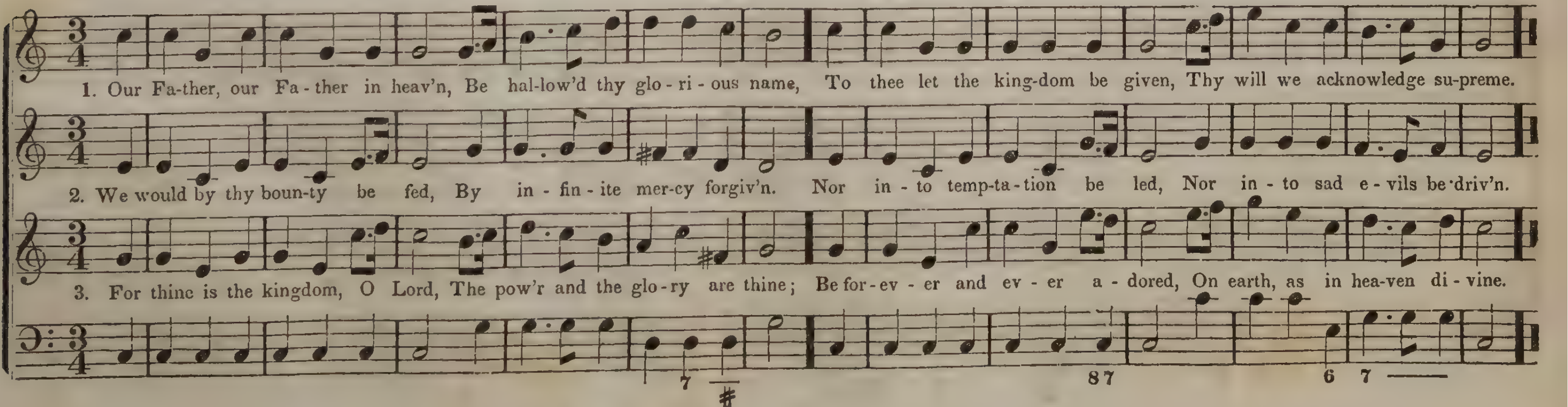

Moderato. Dolce.
O Thou, in whose pres - ence my soul takes de - light, On whom in af - flic - tion I call; My com - fort by day and my
song in the - night, My hope, my sal - va - tion, my all: Where dost thou at noon - tide re - sort with thy sheep,
To
To

EDWARDS. [CONCLUDED.]

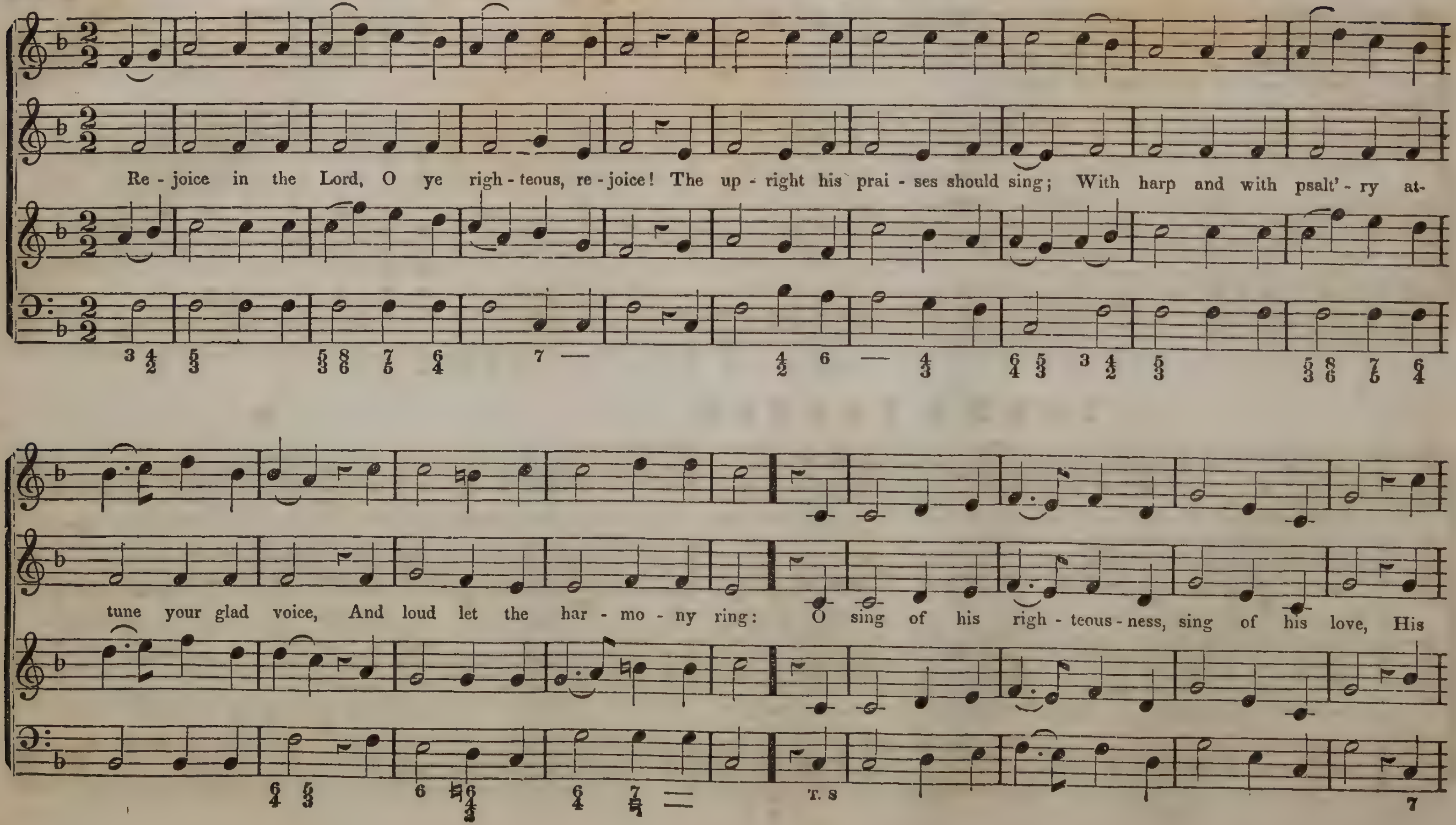

feed on the pas - tures of love?
Say, why in the val - ley of death should I weep, Or a - lone in the wil - der - ness rove?
feed on the pas - tures of love?

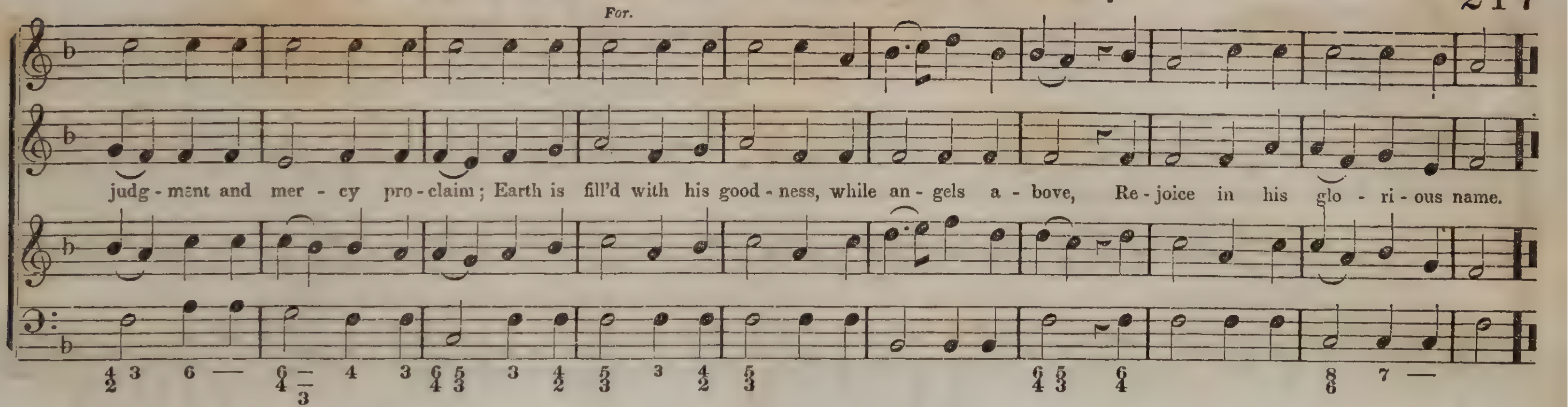
LORD'S PRAYER.

H.


1. Our Fa-ther, our Fa - ther in heav'n, Be hal-low'd thy glo - ri - ous name, To thee let the king-dom be given, Thy will we acknowledge su-preme.
2. We would by thy boun-ty be fed, By in - fin - ite mer-cy forgiv'n. Nor in - to temp-ta - tion be led, Nor in - to sad e - vils be driv'n.
3. For thine is the kingdom, O Lord, The pow'r and the glo - ry are thine; Be for - ev - er and ev - er a - dored, On earth, as in hea-ven di - vine.

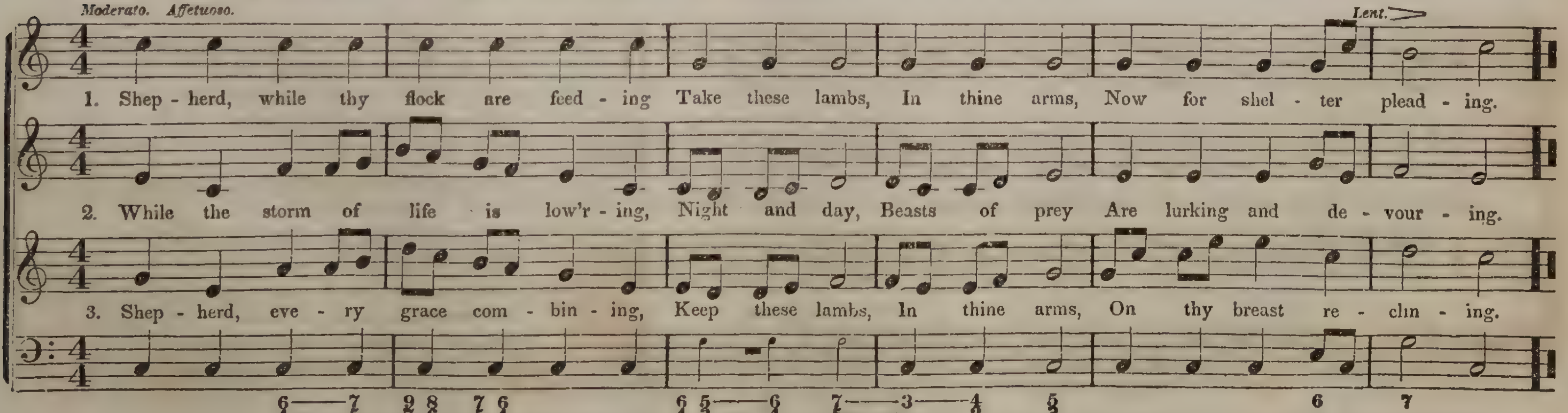
PSALM THIRTY-THIRD. 11s & 8s. Double. n.


Re - joice in the Lord, O ye righ - teous, re - joice! The up - right his prai - ses should sing; With harp and with psalt' - ry at-
tune your glad voice, And loud let the har - mo - ny ring: O sing of his righ - teous - ness, sing of his love, His
3 4 2 5 3 5 3 8 6 7 5 6 4 7 — 4 2 6 — 4 3 6 4 5 3 3 4 2 5 3 5 3 8 6 7 5 6 4
6 4 5 3 6 ♮6 4 3 6 4 7 ♮
T. S
7


For.
judg - ment and mer - cy pro - claim; Earth is fill'd with his good - ness, while an - gels a - bove, Re - joice in his glo - ri - ous name.

"Shepherd, while thy flock are feeding." 8s 6s & 3s.

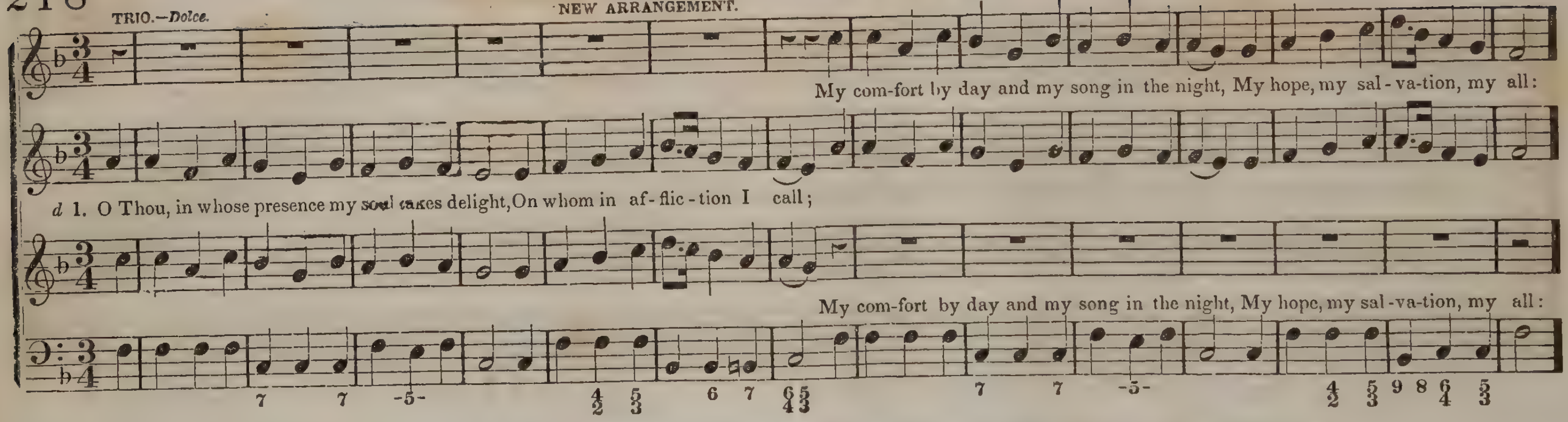
L. Mason.

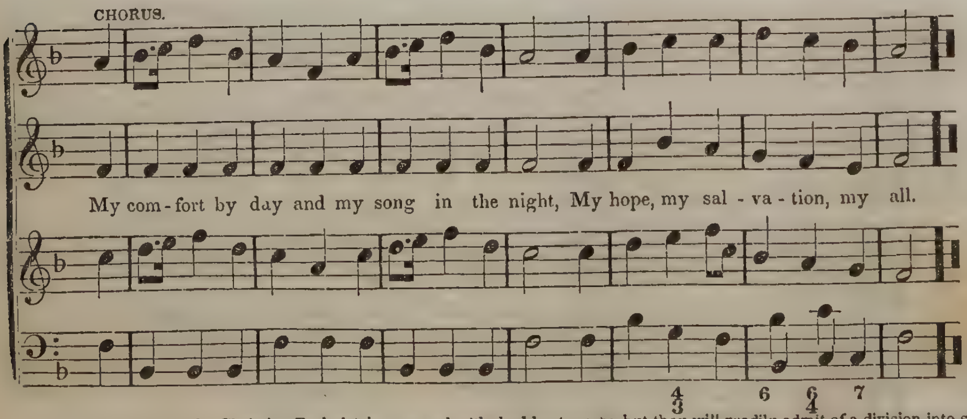

Moderato. Affetuoso.
Lent.
1. Shep - herd, while thy flock are feed - ing Take these lambs, In thine arms, Now for shel - ter plead - ing.
2. While the storm of life is low'r - ing, Night and day, Beasts of prey Are lurking and de - vour - ing.
3. Shep - herd, eve - ry grace com - bin - ing, Keep these lambs, In thine arms, On thy breast re - clin - ing.

WAREHAM. 11s & 8s. [Single.*]

NEW ARRANGEMENT.

Dr. Arnold.


TRIO.—*Dolce.*
My com-fort by day and my song in the night, My hope, my sal-va-tion, my all:
d 1. O Thou, in whose presence my soul takes delight, On whom in af-flic-tion I call;
My com-fort by day and my song in the night, My hope, my sal-va-tion, my all:
7 7 -5- 4 2 5 3 6 7 6 4 5 3 7 7 -5- 4 2 5 3 9 8 6 4 5 3


CHORUS.
My com-fort by day and my song in the night, My hope, my sal-va-tion, my all.
4 3 6 6 4 7

di Where dost thou at noontide resort with thy sheep
To feed on the pastures of love?
Say, why in the valley of death should I weep,
Or alone in the wilderness rove?

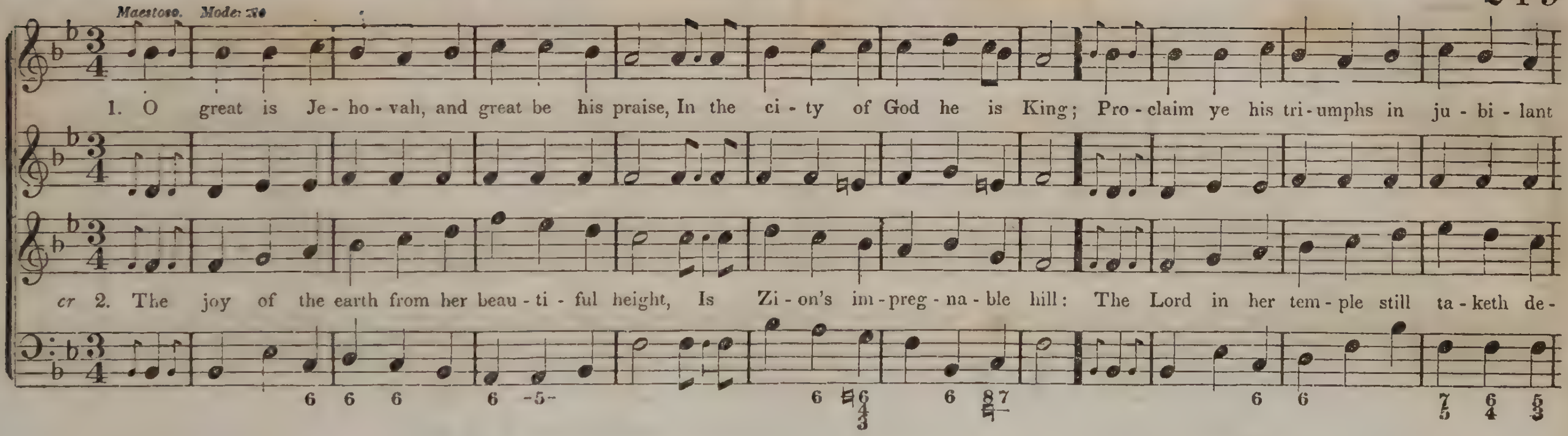
2.

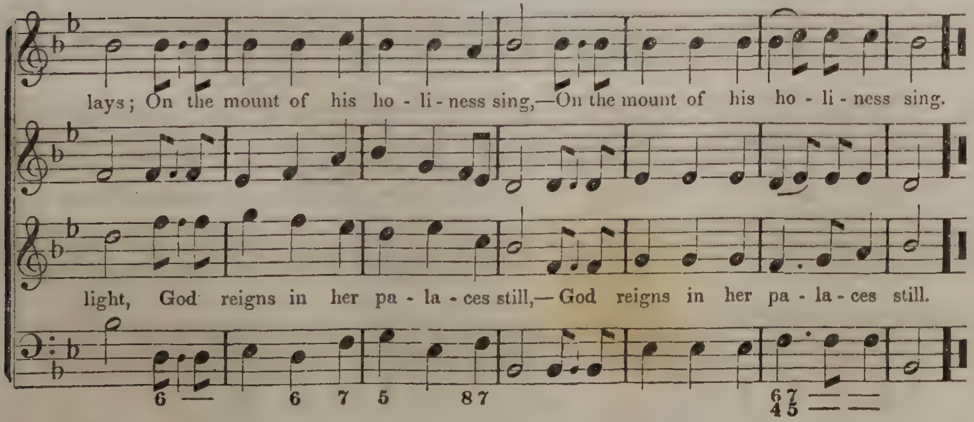
O why should I wander mid aliens from thee,
Or cry in the desert for bread?
Thy foes will rejoice when my sorrows they see,
And smile at the tears I have shed:
cr Ye daughters of Zion, declare, have ye seen
The Star that on Israel shone?
Say, if in your tents my Beloved has been
And where with his flock he has gone?

---

* This Hymn in the Christian Psalmist, is arranged with double stanzas: but they will readily admit of a division into stanzas of four lines, as required by this tune.

BURTON. 11s & 8s. [Single.] H.


Maestoso. Mode: 30
1. O great is Je - ho - vah, and great be his praise, In the ci - ty of God he is King; Pro - claim ye his tri - umphs in ju - bi - lant
cr 2. The joy of the earth from her beau - ti - ful height, Is Zi - on's im - preg - na - ble hill: The Lord in her tem - ple still ta - keth de -
6 6 6 6 -5- 6 ♮6 4 3 6 8 7 6 6 7 5 6 4 5 3


lays; On the mount of his ho - li - ness sing,—On the mount of his ho - li - ness sing.
light, God reigns in her pa - la - ces still,—God reigns in her pa - la - ces still.
6 — 6 7 5 8 7 6 7 4 5

3. At the sight of her splendor the kings of the earth
cx Grew pale with amazement and dread;
Fear seized them like pangs of a premature birth,
di They came, they beheld her, and fled.

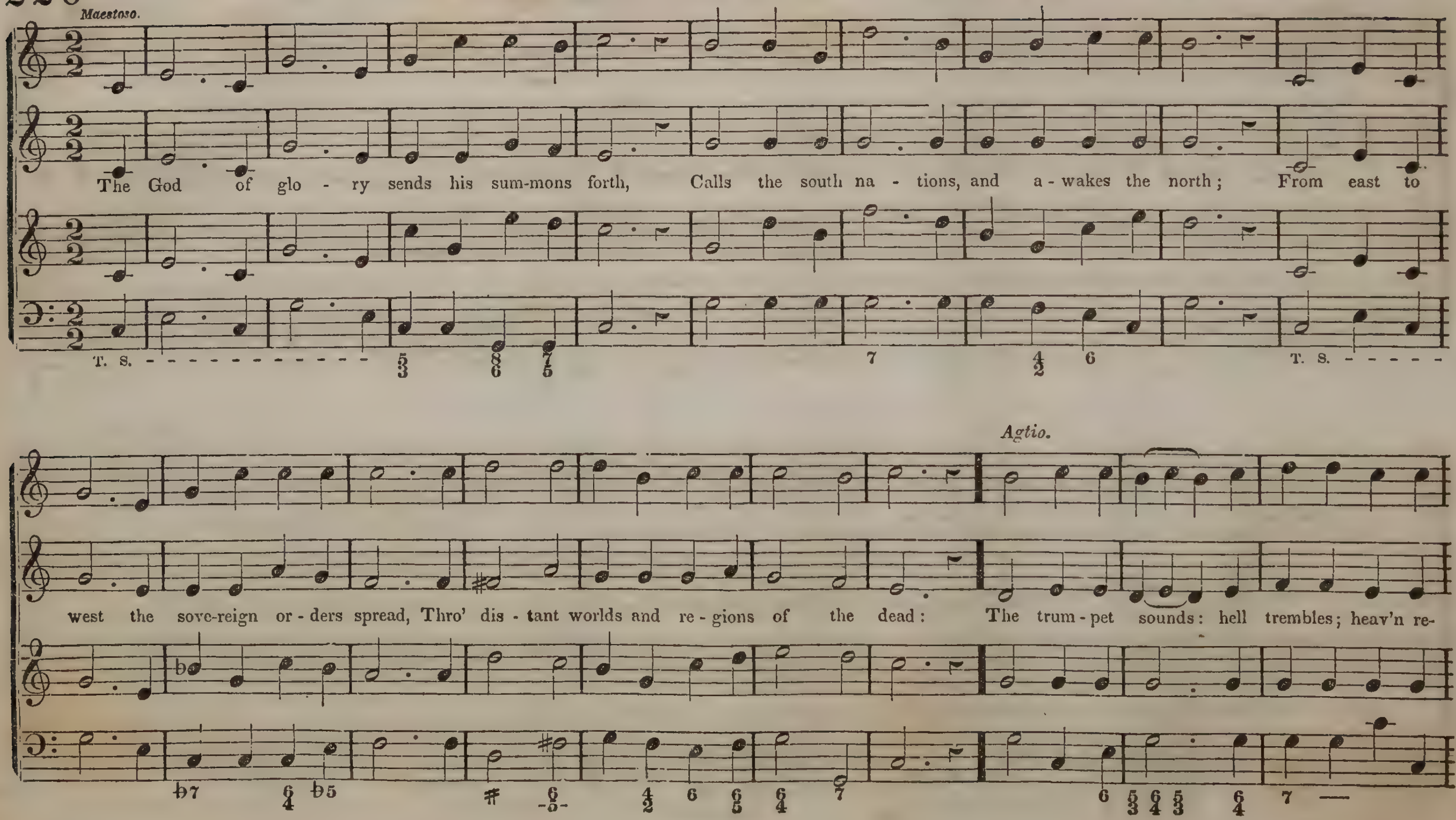
cr 4. Let the daughters of Judah be glad for thy love,
The mountain of Zion rejoice;
For thou wilt establish her seat from above,
Wilt make her the throne of thy choice.

! ! 5. Go, walk about Zion and measure the length,
Her walls and her bulwarks, mark well;
Contemplate her palaces, glorious in strength,
Her tow'rs and her pinnacles tell.

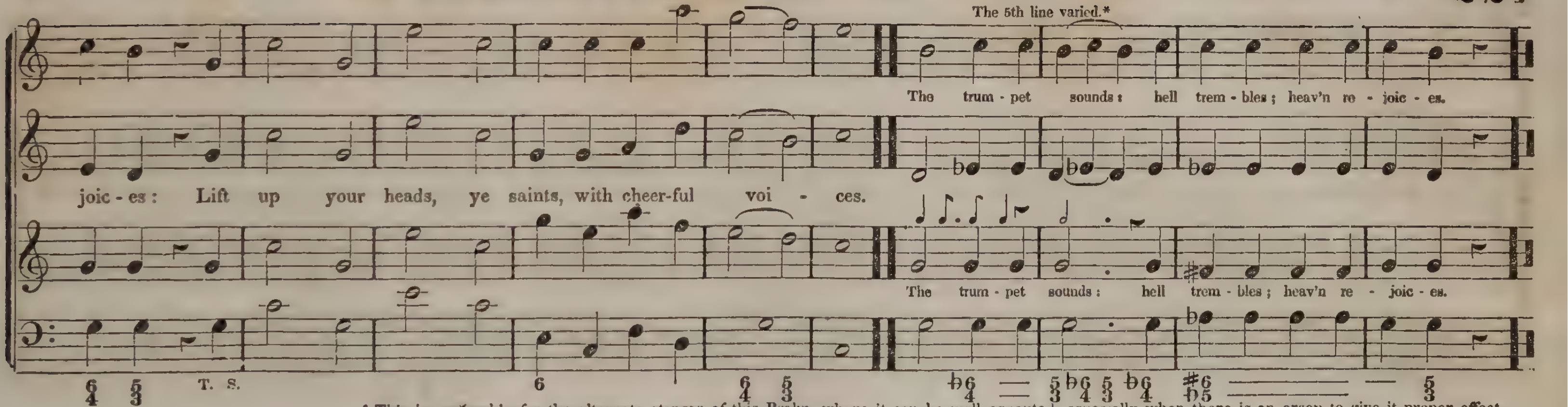
6. Then say to your children—our refuge is tried,
This God is our God to the end;
f His counsels for ever his people shall guide,
His arm shall for ever defend.

PSALM FIFTIETH. 10s & 11s.

H.


Maestoso.
The God of glo - ry sends his sum-mons forth, Calls the south na - tions, and a - wakes the north; From east to
T. S. - - - - - - - - - - - - 5 3 8 6 7 5 7 4 2 6 T. S. - - - - - -
Agtio.
west the sove-reign or - ders spread, Thro' dis - tant worlds and re - gions of the dead: The trum - pet sounds: hell trembles; heav'n re-
♭7 6 4 ♭5 ♯ 6 5 4 2 6 6 5 6 4 7 6 5 3 6 4 5 3 6 4 7 —

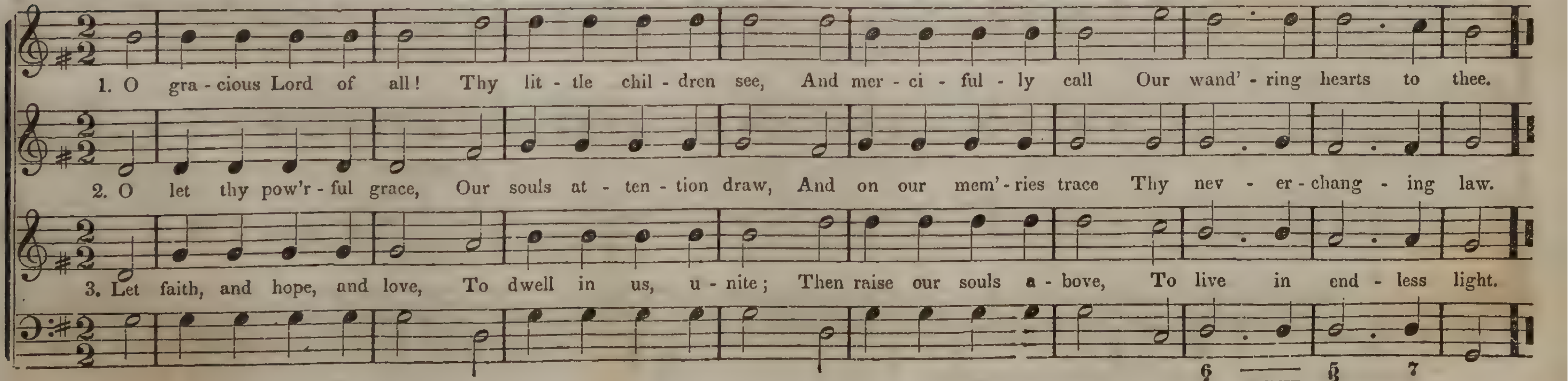
PSALM FIFTIETH. [CONCLUDED.]


The 5th line varied.*
The trum - pet sounds: hell trem - bles; heav'n re - joic - es.
joic - es: Lift up your heads, ye saints, with cheer-ful voi - ces.
The trum - pet sounds: hell trem - bles; heav'n re - joic - es.
T. S.

* This is preferable for the alternate stanzas of this Psalm, where it can be well executed, especially when there is an organ to give it proper effect.

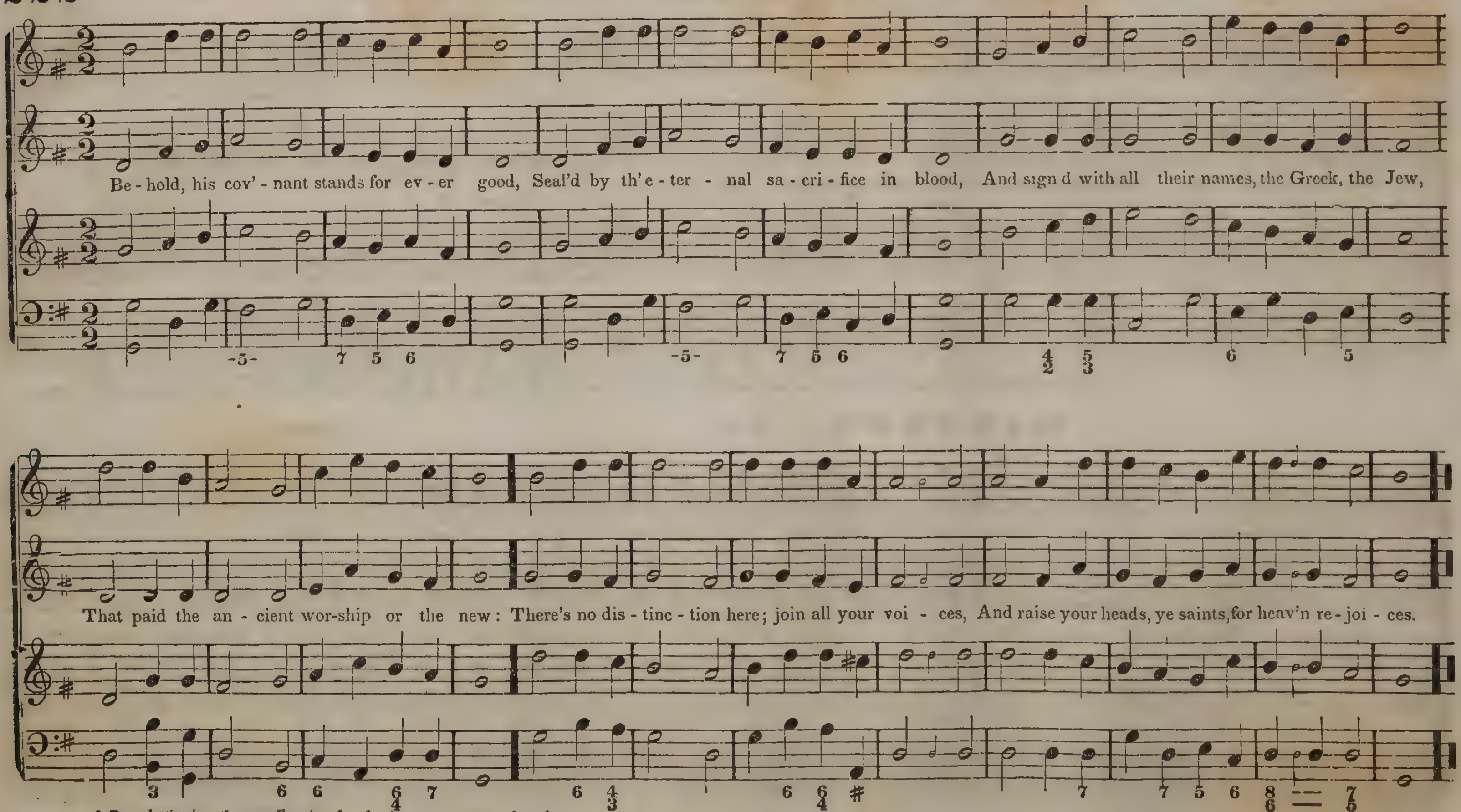
MARSTON. 6s.

Collier.


1. O gra - cious Lord of all! Thy lit - tle chil - dren see, And mer - ci - ful - ly call Our wand' - ring hearts to thee.
2. O let thy pow'r - ful grace, Our souls at - ten - tion draw, And on our mem' - ries trace Thy nev - er - chang - ing law.
3. Let faith, and hope, and love, To dwell in us, u - nite; Then raise our souls a - bove, To live in end - less light.

WELDON. 10s & 11s, or 10s*

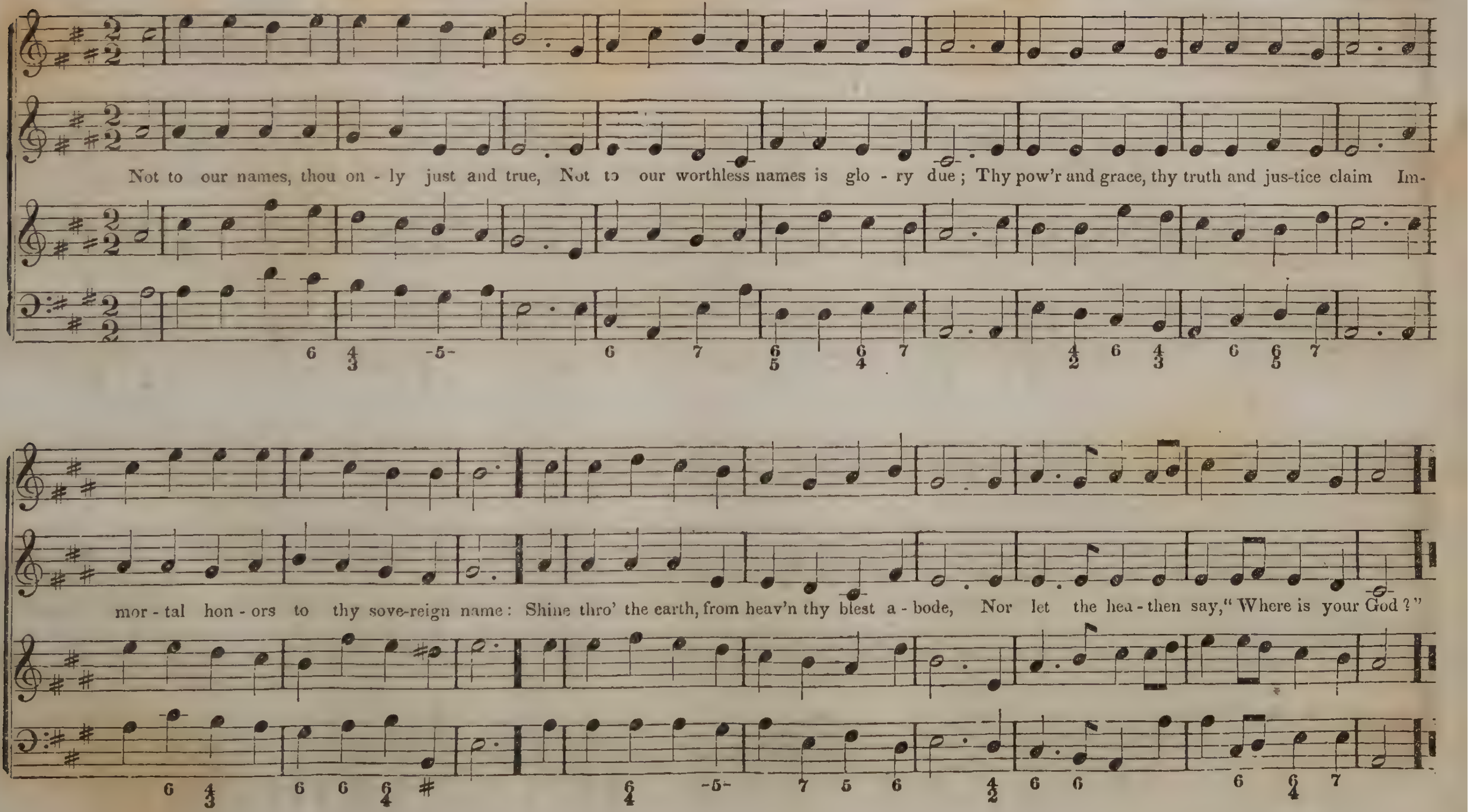
Guil. Franck.


Be-hold, his cov'-nant stands for ev-er good, Seal'd by th'e-ter-nal sa-cri-fice in blood, And sign'd with all their names, the Greek, the Jew,
That paid the an-cient wor-ship or the new: There's no dis-tinc-tion here; join all your voi-ces, And raise your heads, ye saints, for heav'n re-joi-ces.

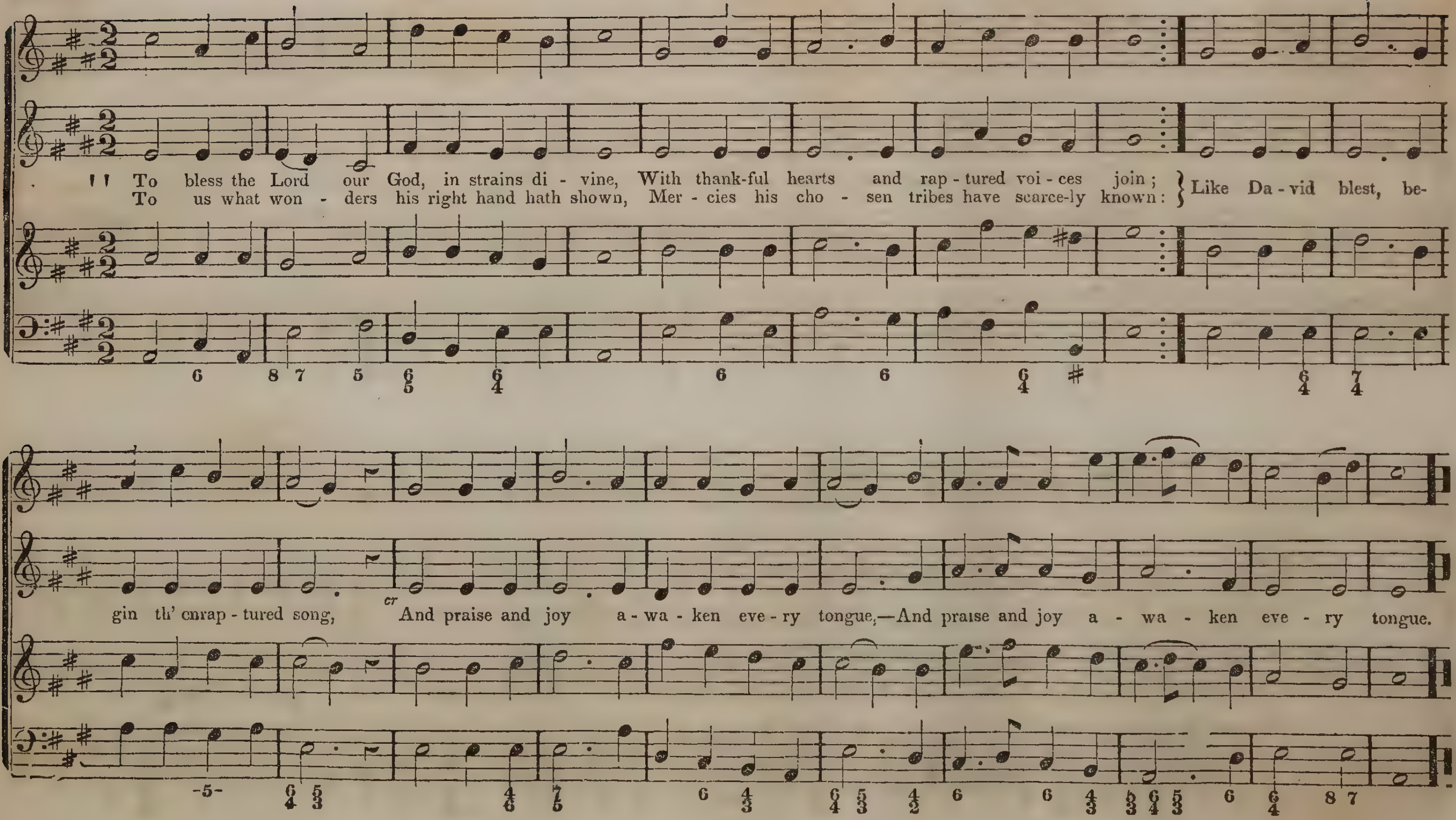
* By substituting the small notes for the large ones near the close.

NEW FIFTIETH. 10s. 6 LINES.

T. Williams' Coll.

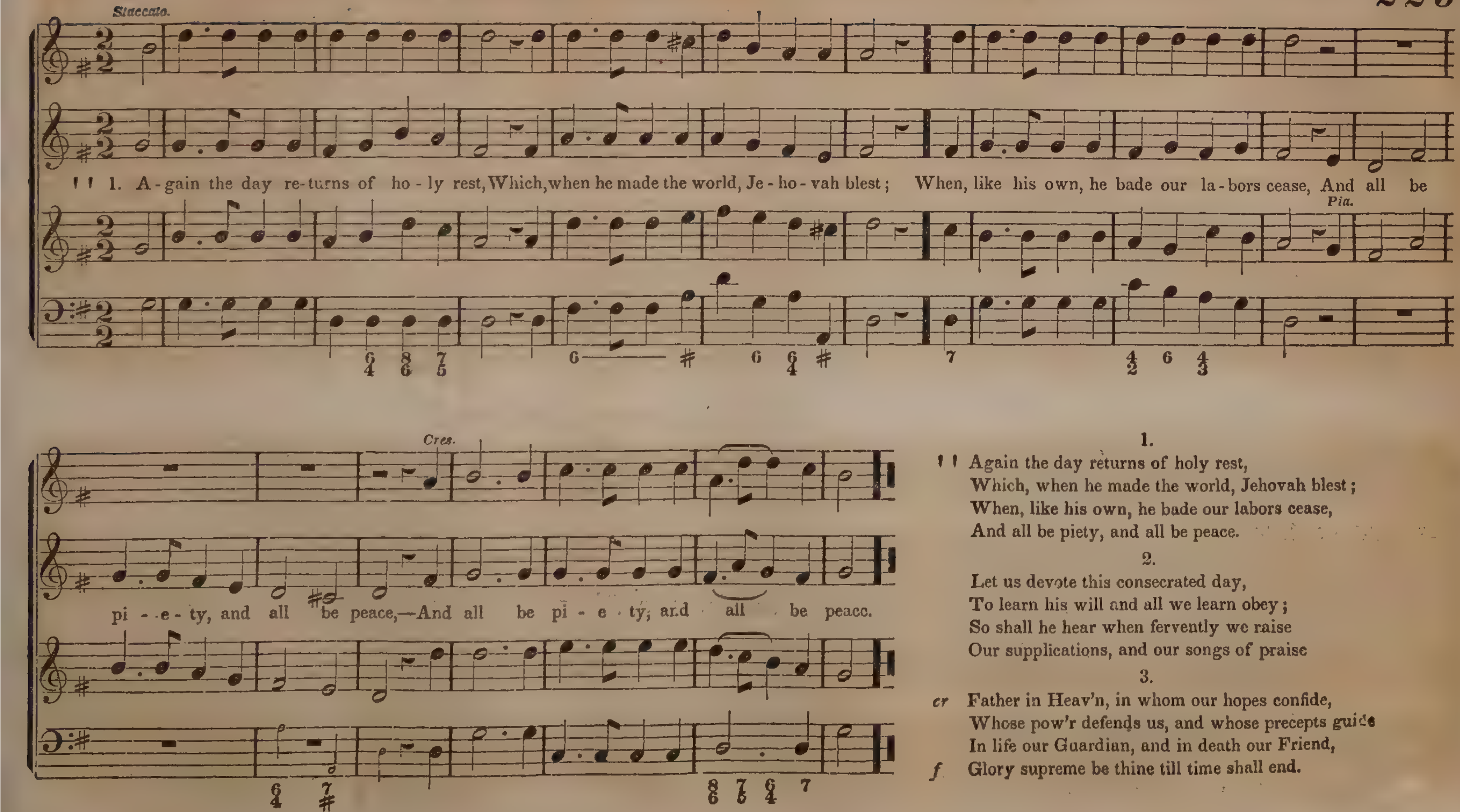

Not to our names, thou on - ly just and true, Not to our worthless names is glo - ry due; Thy pow'r and grace, thy truth and jus-tice claim Im-
mor - tal hon - ors to thy sove-reign name: Shine thro' the earth, from heav'n thy blest a - bode, Nor let the hea - then say, "Where is your God?"
6 4 3 -5- 6 7 6 5 6 4 7 4 2 6 4 3 6 6 5 7
6 4 3 6 6 6 4 # 6 4 -5- 7 5 6 4 2 6 6 6 6 4 7

WARREN. 10s. 6 LINES; or 4 LINES, omitting the repeat.


To bless the Lord our God, in strains di - vine, With thank-ful hearts and rap - tured voi - ces join;
To us what won - ders his right hand hath shown, Mer - cies his cho - sen tribes have scarce-ly known:
Like Da - vid blest, be-
gin th' enrap - tured song,
cr
And praise and joy a - wa - ken eve - ry tongue,—And praise and joy a - wa - ken eve - ry tongue.
6 8 7 5 6 5 6 4 6 6 6 4 ♯ 6 4 7 4
-5- 6 4 5 3 4 6 7 5 6 4 3 6 4 5 3 4 2 6 6 4 3 5 3 6 4 5 3 6 6 4 8 7

WELLINGTON.

10s. 4 LINES.


Staccato.
' ' 1. A-gain the day re-turns of ho-ly rest, Which, when he made the world, Je-ho-vah blest; When, like his own, he bade our la-bors cease, And all be
Pia.
pi-e-ty, and all be peace,—And all be pi-e-ty, and all be peace.
Cres.
6 4 8 6 7 5 6 # 6 6 4 # 7 4 2 6 4 3
6 4 7 # 8 6 7 5 6 4 7

1.

' ' Again the day returns of holy rest,
Which, when he made the world, Jehovah blest;
When, like his own, he bade our labors cease,
And all be piety, and all be peace.

2.

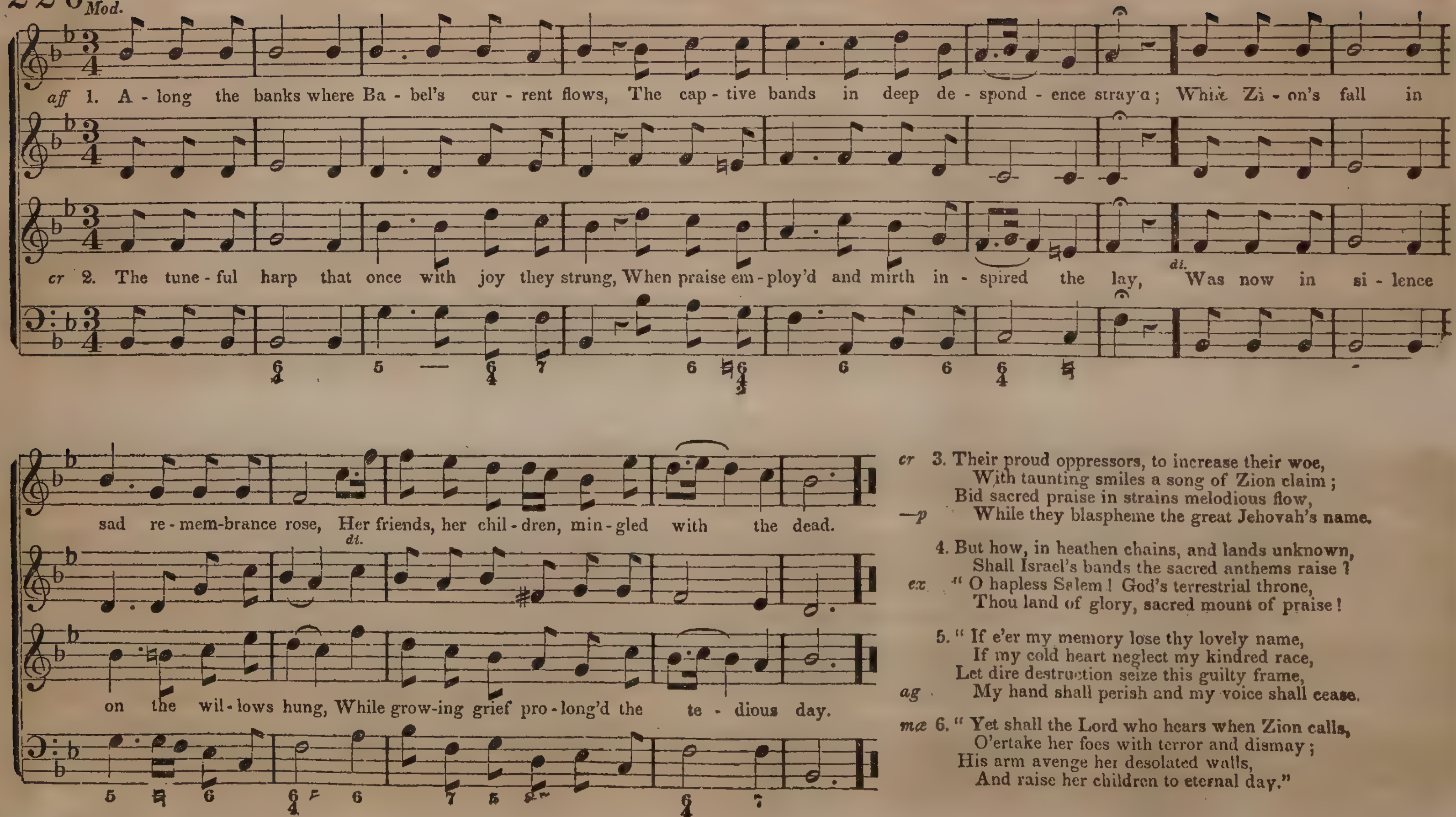
Let us devote this consecrated day,
To learn his will and all we learn obey;
So shall he hear when fervently we raise
Our supplications, and our songs of praise

3.

cr Father in Heav'n, in whom our hopes confide,
Whose pow'r defends us, and whose precepts guide
In life our Guardian, and in death our Friend,
f Glory supreme be thine till time shall end.

LOUVILLE. 10s. 4 LINES.

H.


Mod.
aff 1. A - long the banks where Ba - bel's cur - rent flows, The cap - tive bands in deep de - spond - ence stray'd; While Zi - on's fall in
cr 2. The tune - ful harp that once with joy they strung, When praise em - ploy'd and mirth in - spired the lay, Was now in si - lence
di.
6 4 5 — 6 4 7 6 ♮6 4 2 6 6 6 4 ♮
sad re - mem - brance rose, Her friends, her chil - dren, min - gled with the dead.
di.
on the wil - lows hung, While grow - ing grief pro - long'd the te - dious day.
5 ♮ 6 6 4 6 7 5 8 6 4 7

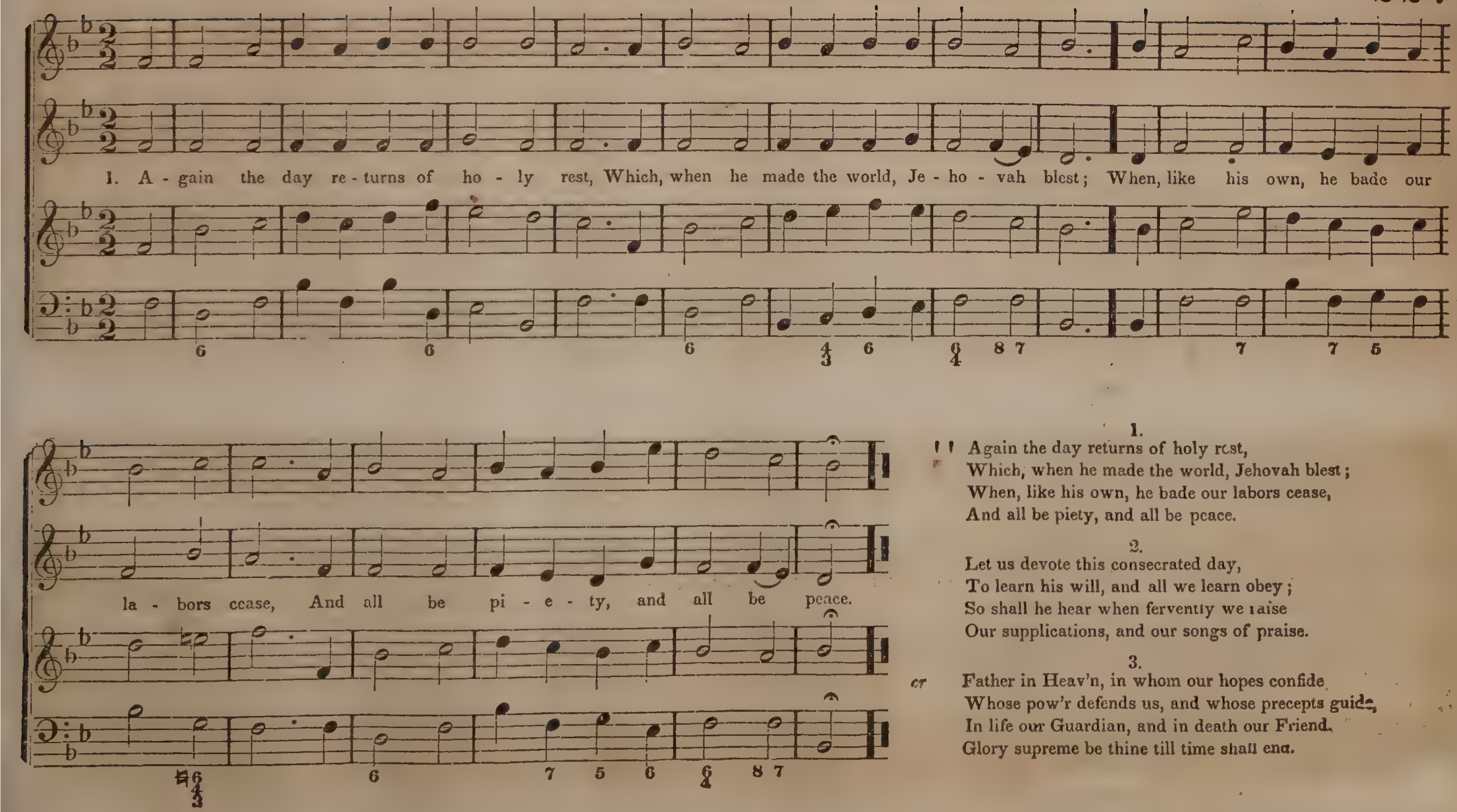
cr 3. Their proud oppressors, to increase their woe,
With taunting smiles a song of Zion claim;
Bid sacred praise in strains melodious flow,
—p While they blaspheme the great Jehovah's name.

4. But how, in heathen chains, and lands unknown,
Shall Israel's bands the sacred anthems raise?
ex " O hapless Salem! God's terrestrial throne,
Thou land of glory, sacred mount of praise!

5. " If e'er my memory lose thy lovely name,
If my cold heart neglect my kindred race,
Let dire destruction seize this guilty frame,
ag My hand shall perish and my voice shall cease.

ma 6. " Yet shall the Lord who hears when Zion calls,
O'ertake her foes with terror and dismay;
His arm avenge her desolated walls,
And raise her children to eternal day."

NAPLES. 10s. 4 LINES


1. A - gain the day re - turns of ho - ly rest, Which, when he made the world, Je - ho - vah blest; When, like his own, he bade our
la - bors cease, And all be pi - e - ty, and all be peace.
6 6 6 4 3 6 6 4 8 7 7 7 5
♮6 4 3 6 7 5 6 6 4 8 7

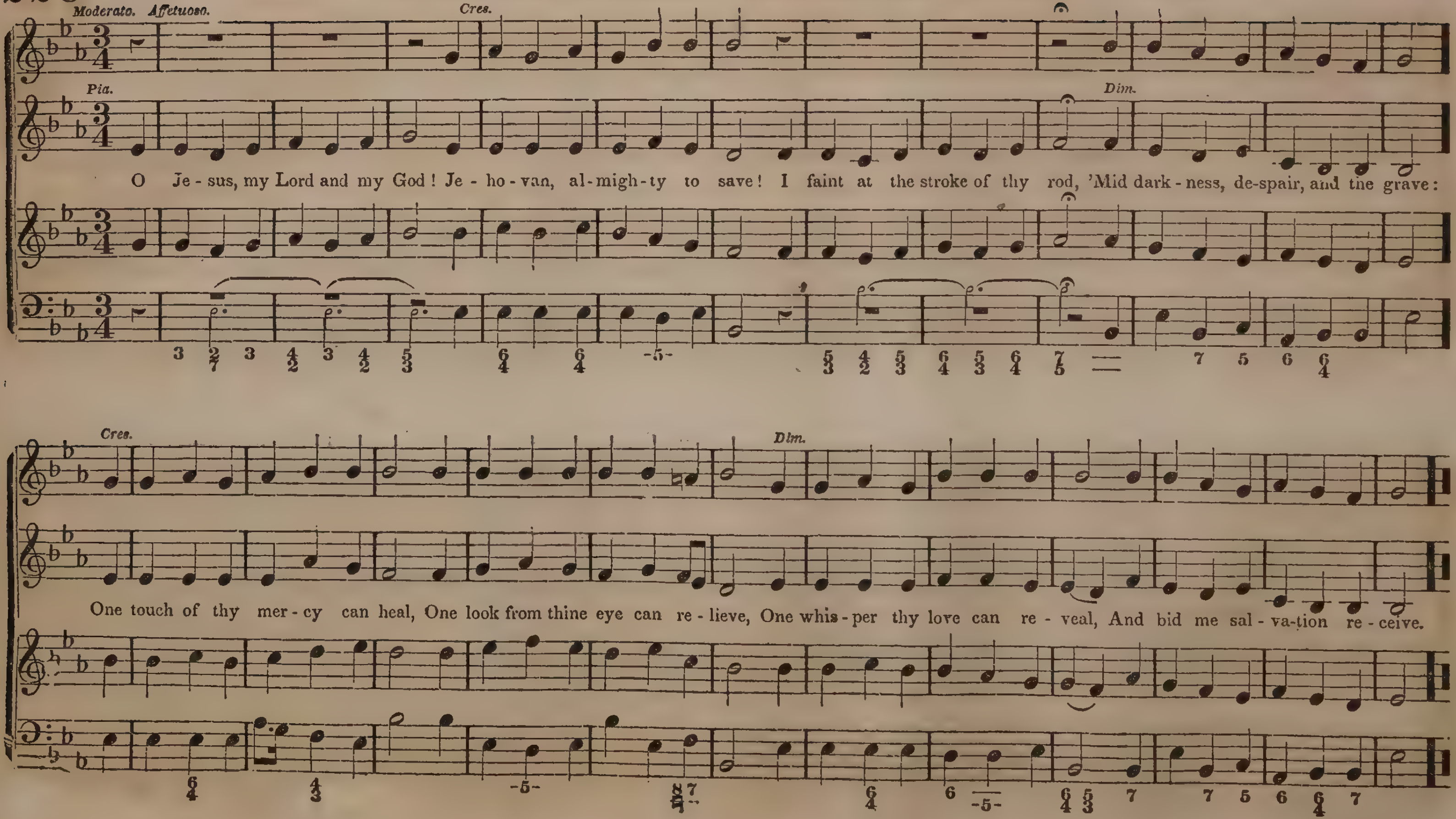
1.
Again the day returns of holy rest,
Which, when he made the world, Jehovah blest;
When, like his own, he bade our labors cease,
And all be piety, and all be peace.

2.
Let us devote this consecrated day,
To learn his will, and all we learn obey;
So shall he hear when fervently we raise
Our supplications, and our songs of praise.

3.
cr Father in Heav'n, in whom our hopes confide,
Whose pow'r defends us, and whose precepts guide,
In life our Guardian, and in death our Friend,
Glory supreme be thine till time shall end.

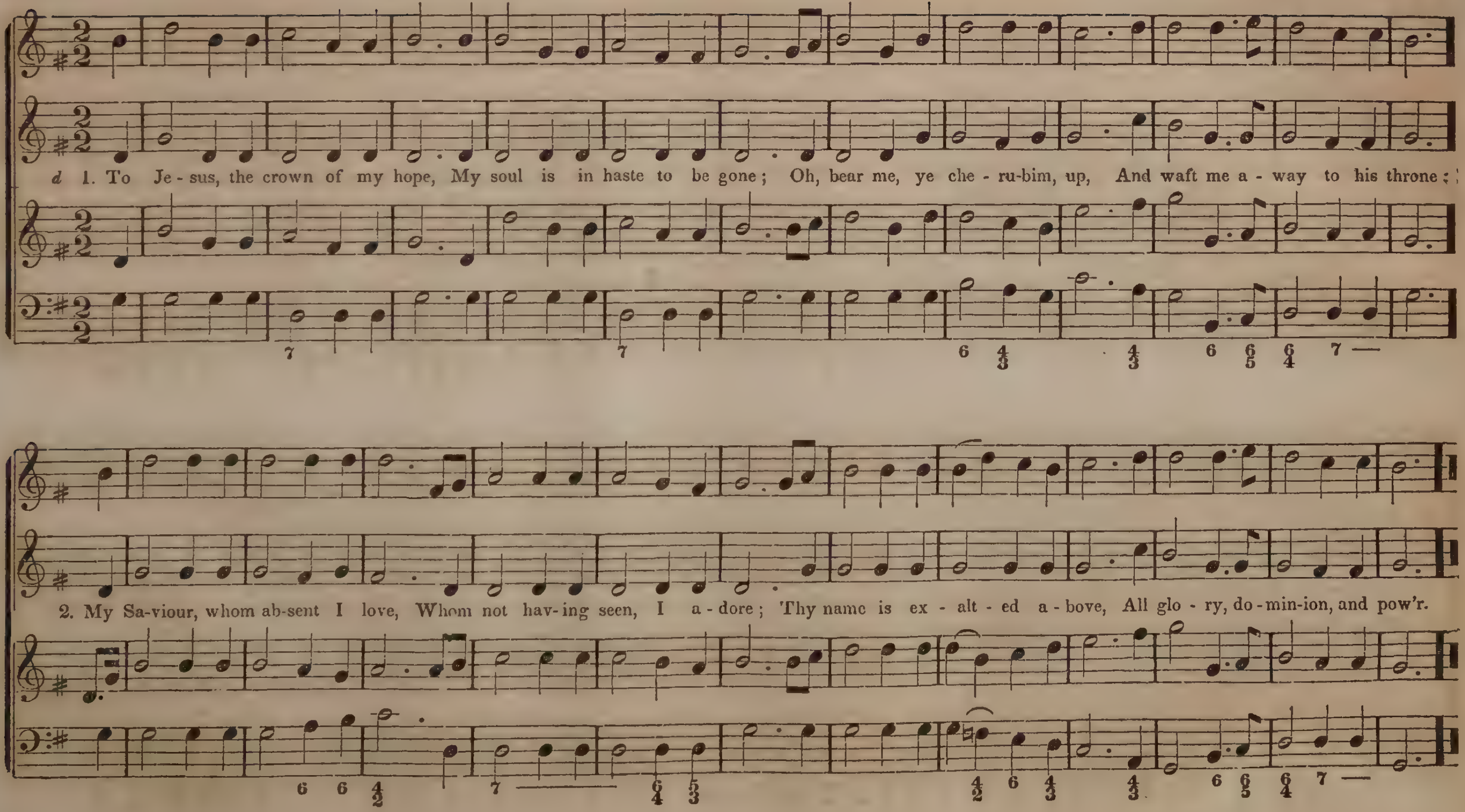
KENSINGTON. 8s. [Double.

H.


Moderato. Affetuoso.
Cres.
Pia.
Dim.
O Je - sus, my Lord and my God! Je - ho - vah, al - migh - ty to save! I faint at the stroke of thy rod, 'Mid dark - ness, de-spair, and the grave:
Cres.
Dim.
One touch of thy mer - cy can heal, One look from thine eye can re - lieve, One whis - per thy love can re - veal, And bid me sal - va-tion re - ceive.

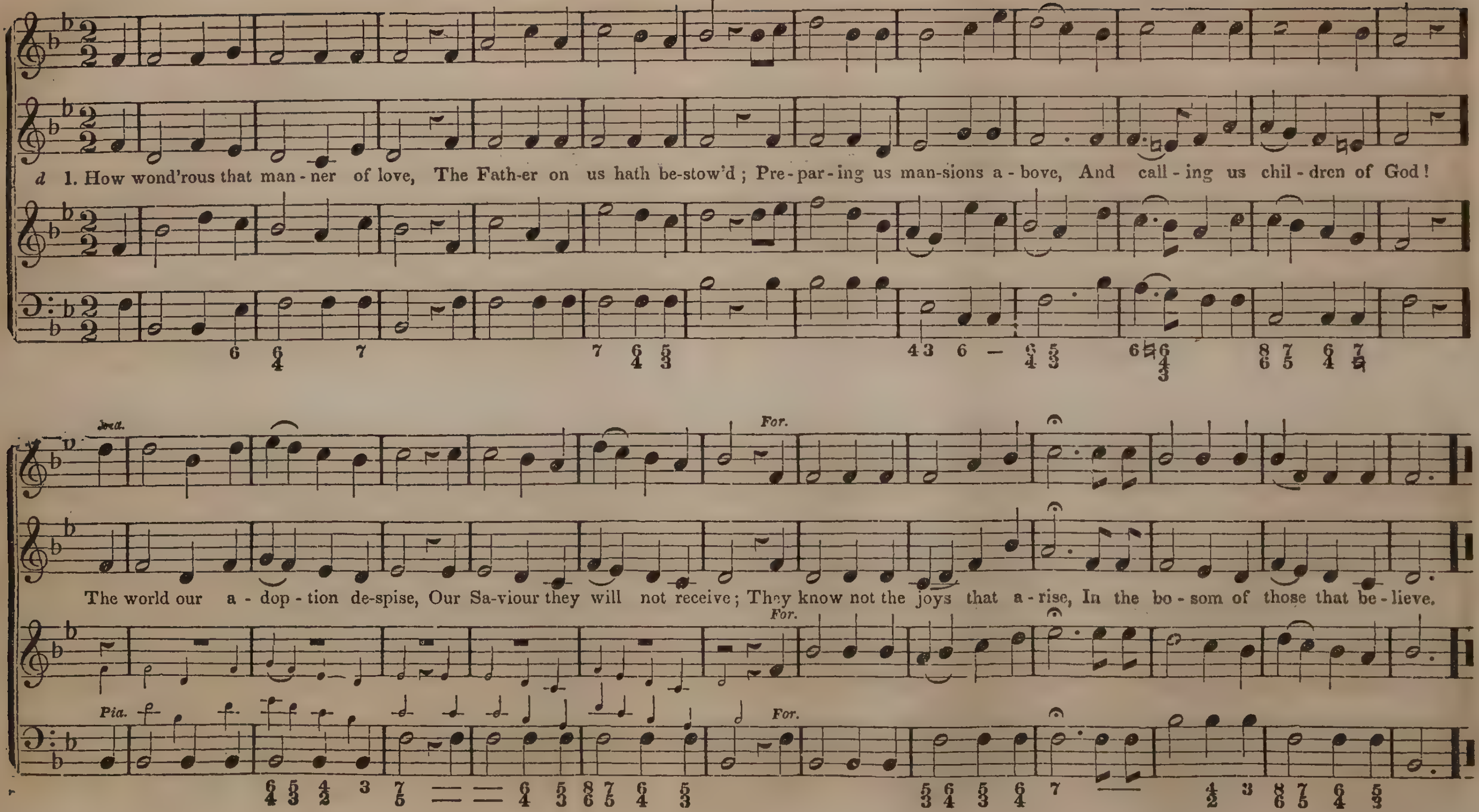
MADISON. 8s. [Double.]

S. B. Pond.


d 1. To Je - sus, the crown of my hope, My soul is in haste to be gone; Oh, bear me, ye che - ru-bim, up, And waft me a - way to his throne;
2. My Sa-viour, whom ab-sent I love, Whom not hav-ing seen, I a - dore; Thy name is ex - alt - ed a - bove, All glo - ry, do-min-ion, and pow'r.

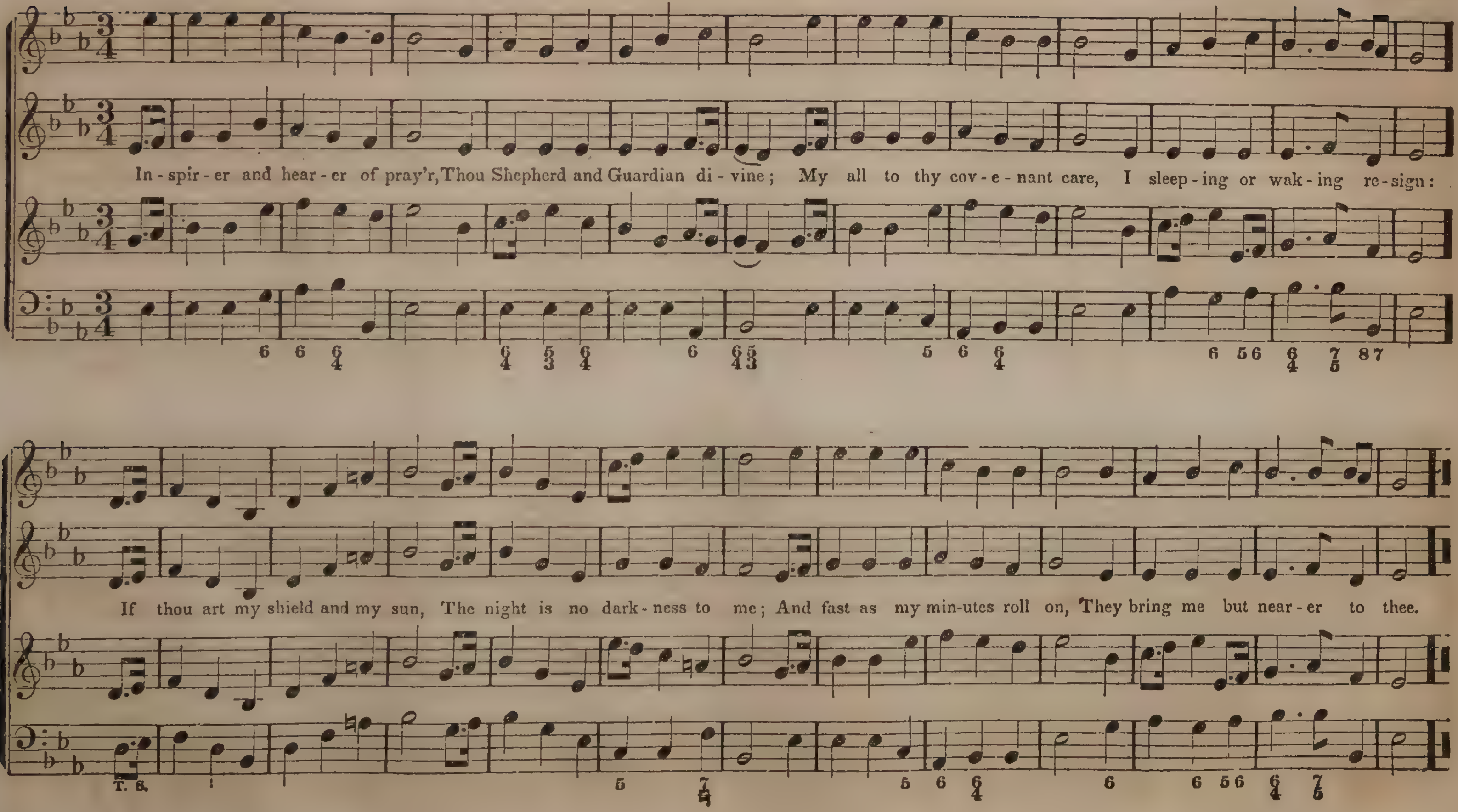
NORWALK. 8s [Double.]

H.


d 1. How wond'rous that man - ner of love, The Fath-er on us hath be-stow'd; Pre - par - ing us man-sions a - bove, And call - ing us chil - dren of God!
6 6 4 7 7 6 4 5 3 4 3 6 — 6 4 5 3 6 ♮ 6 4 3 8 6 7 5 6 4 7 ♮
Pia.
For.
The world our a - dop - tion de-spise, Our Sa-viour they will not receive; They know not the joys that a - rise, In the bo - som of those that be - lieve.
6 4 5 3 4 2 3 7 5 6 4 5 3 8 6 7 5 6 4 5 3 5 3 6 4 5 3 6 4 7 4 2 3 8 6 7 5 6 4 5 3

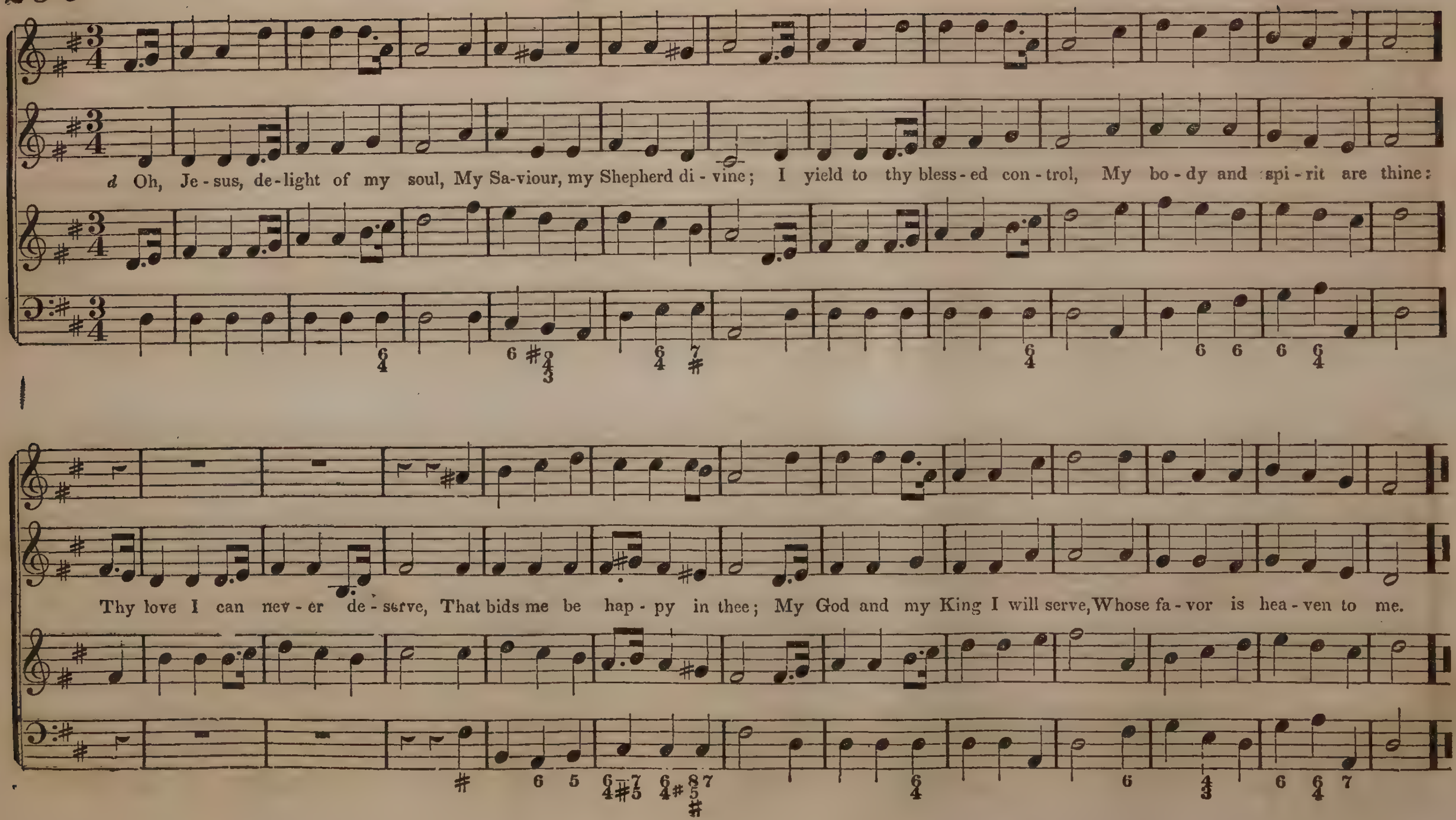
CONFIDENCE. 8s. [Double.]

S. B. Pond.


In - spir - er and hear - er of pray'r, Thou Shepherd and Guardian di - vine; My all to thy cov - e - nant care, I sleep - ing or wak - ing re - sign:
6 6 6/4 6/4 5/3 6/4 6 6/4 5/3 5 6 6/4 6 5 6 6/4 7/5 8 7
If thou art my shield and my sun, The night is no dark - ness to me; And fast as my min-utes roll on, They bring me but near - er to thee.
T. S. 5 7/4 5 6 6/4 6 6 5 6 6/4 7/5

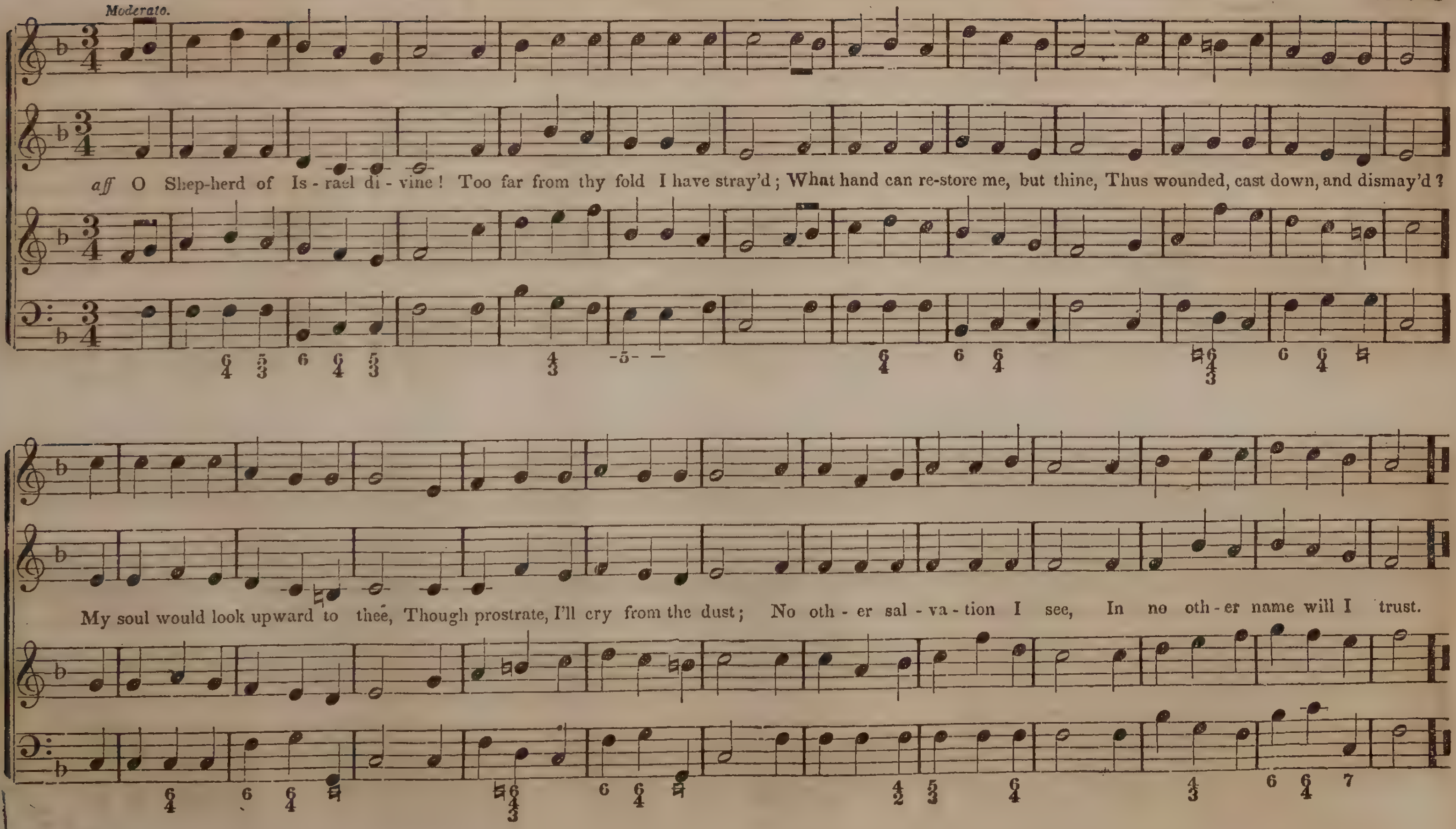
FORD. 8s [Double.]

English Theme.


d Oh, Je-sus, de-light of my soul, My Sa-viour, my Shepherd di-vine; I yield to thy bless-ed con-trol, My bo-dy and spi-rit are thine:
Thy love I can nev-er de-serve, That bids me be hap-py in thee; My God and my King I will serve, Whose fa-vor is hea-ven to me.
6 4
6 # 4 3
6 4
7 #
6 4
6 6 6 6 4
#
6 5
6 4 7 #5
6 4 # 8 5 # 7
6 4
6
4 3
6 6 4 7

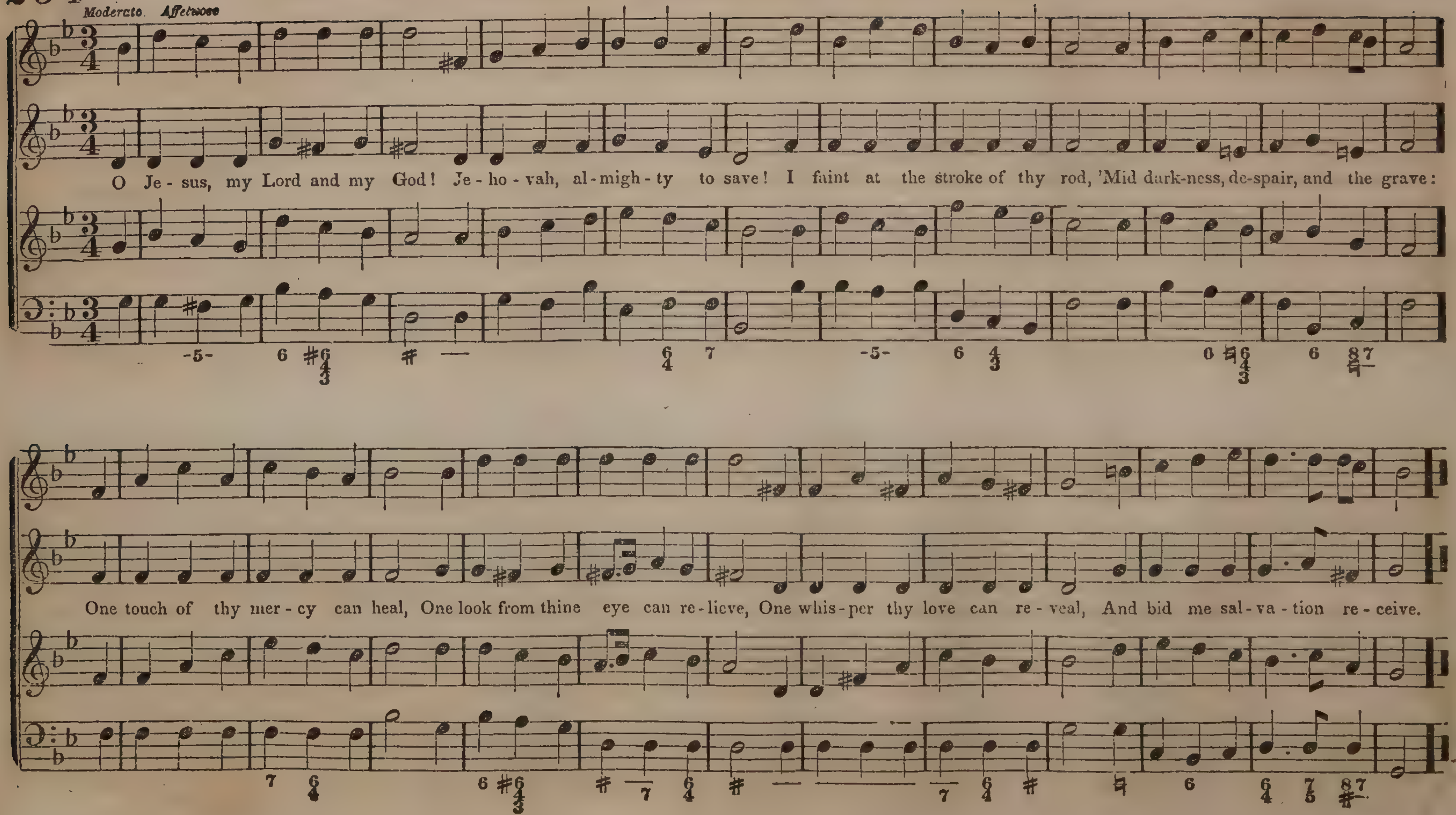
GLOUCESTER. 8s. [Double.]

English Theme.


Moderato.
aff O Shep-herd of Is-rael di-vine! Too far from thy fold I have stray'd; What hand can re-store me, but thine, Thus wounded, cast down, and dismay'd?
My soul would look upward to thee, Though prostrate, I'll cry from the dust; No oth-er sal-va-tion I see, In no oth-er name will I trust.

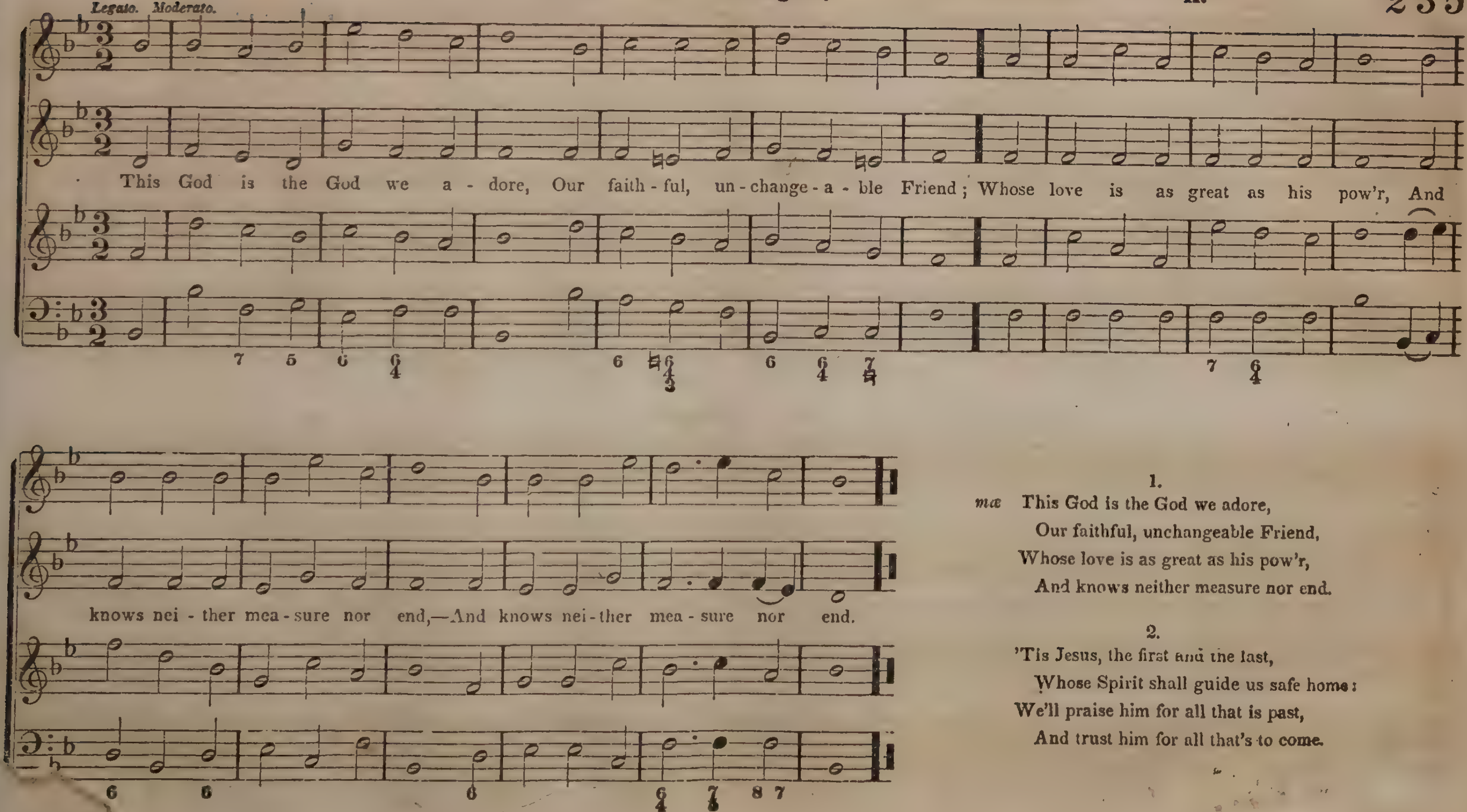
RAFFLES. 8s. [Double.]

H.


Moderato. Affetuoso
O Je - sus, my Lord and my God! Je - ho - vah, al - migh - ty to save! I faint at the stroke of thy rod, 'Mid dark-ness, de-spair, and the grave:
One touch of thy mer - cy can heal, One look from thine eye can re - lieve, One whis - per thy love can re - veal, And bid me sal - va - tion re - ceive.

PAYSON. 8s. [Single.]

H.


Legato. Moderato.
This God is the God we a - dore, Our faith - ful, un - change - a - ble Friend; Whose love is as great as his pow'r, And
knows nei - ther mea - sure nor end,—And knows nei - ther mea - sure nor end.
7 5 6 6 4 6 ♮6 4 3 6 6 4 7 ♮ 7 6 4
6 6 6 6 4 7 5 8 7

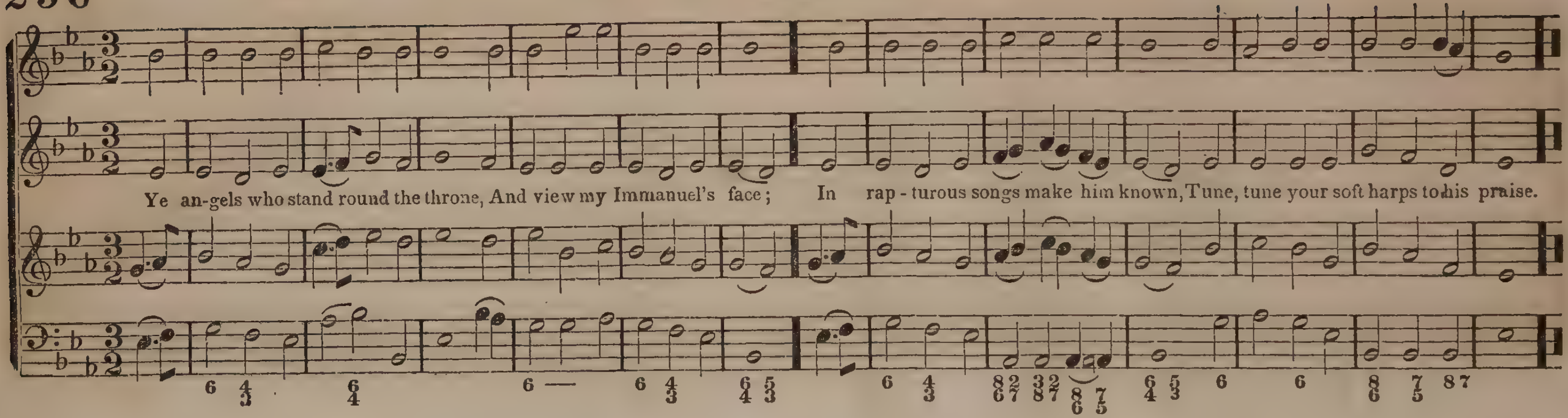
1.

mæ This God is the God we adore,
Our faithful, unchangeable Friend,
Whose love is as great as his pow'r,
And knows neither measure nor end.

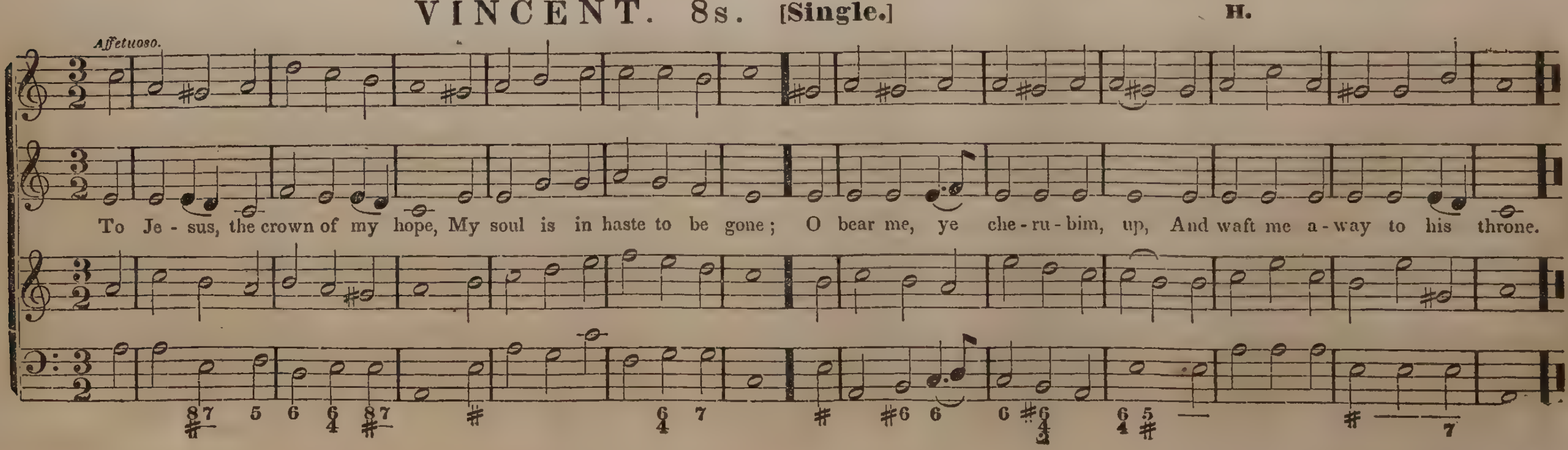
2.

'Tis Jesus, the first and the last,
Whose Spirit shall guide us safe home:
We'll praise him for all that is past,
And trust him for all that's to come.

BOOTHE. 8s. [Single.]

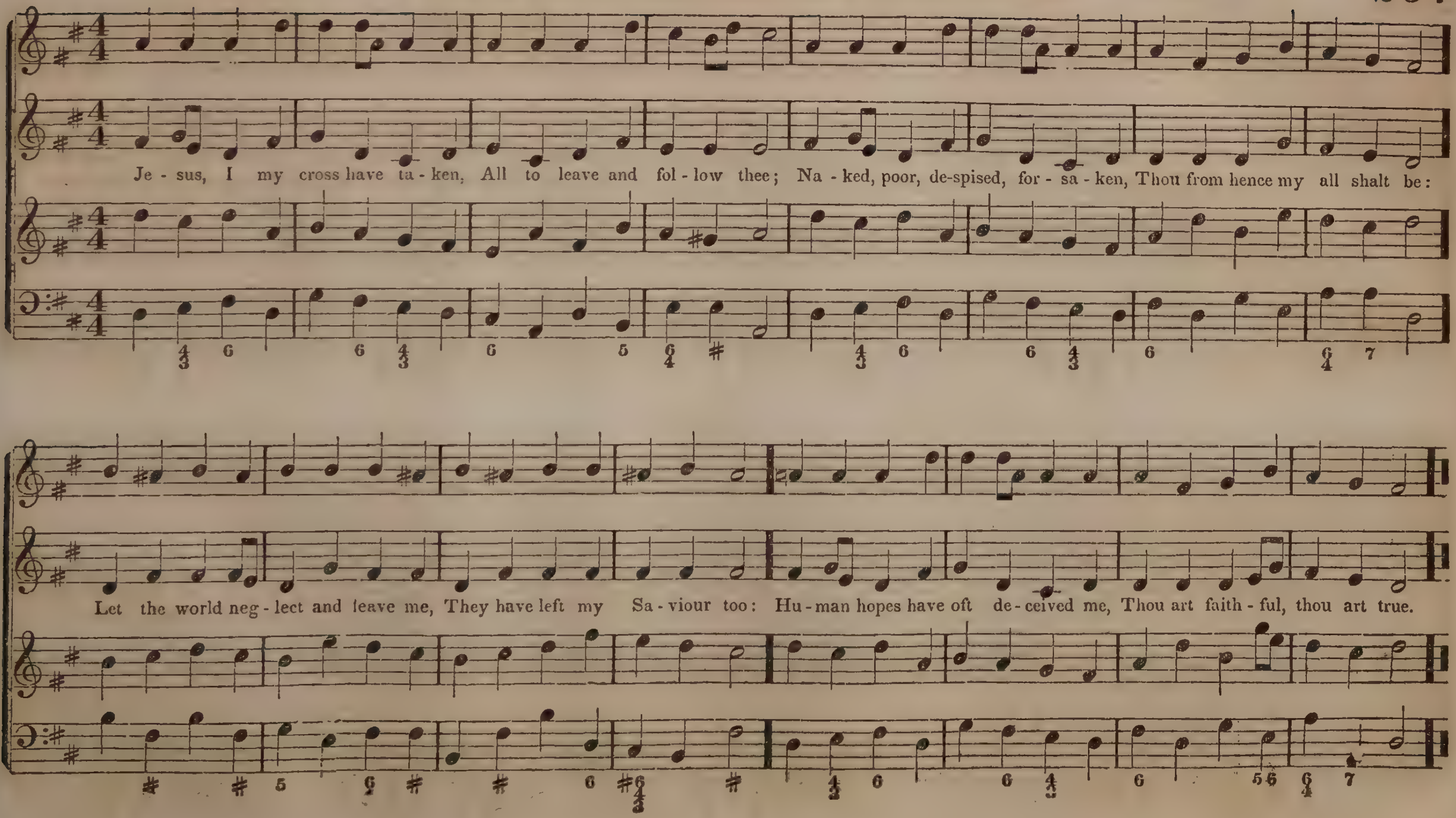

Ye an-gels who stand round the throne, And view my Immanuel's face; In rap-turous songs make him known, Tune, tune your soft harps to his praise.

VINCENT. 8s. [Single.]


H.
Affetuoso.
To Je-sus, the crown of my hope, My soul is in haste to be gone; O bear me, ye che-ru-bim, up, And waft me a-way to his throne.

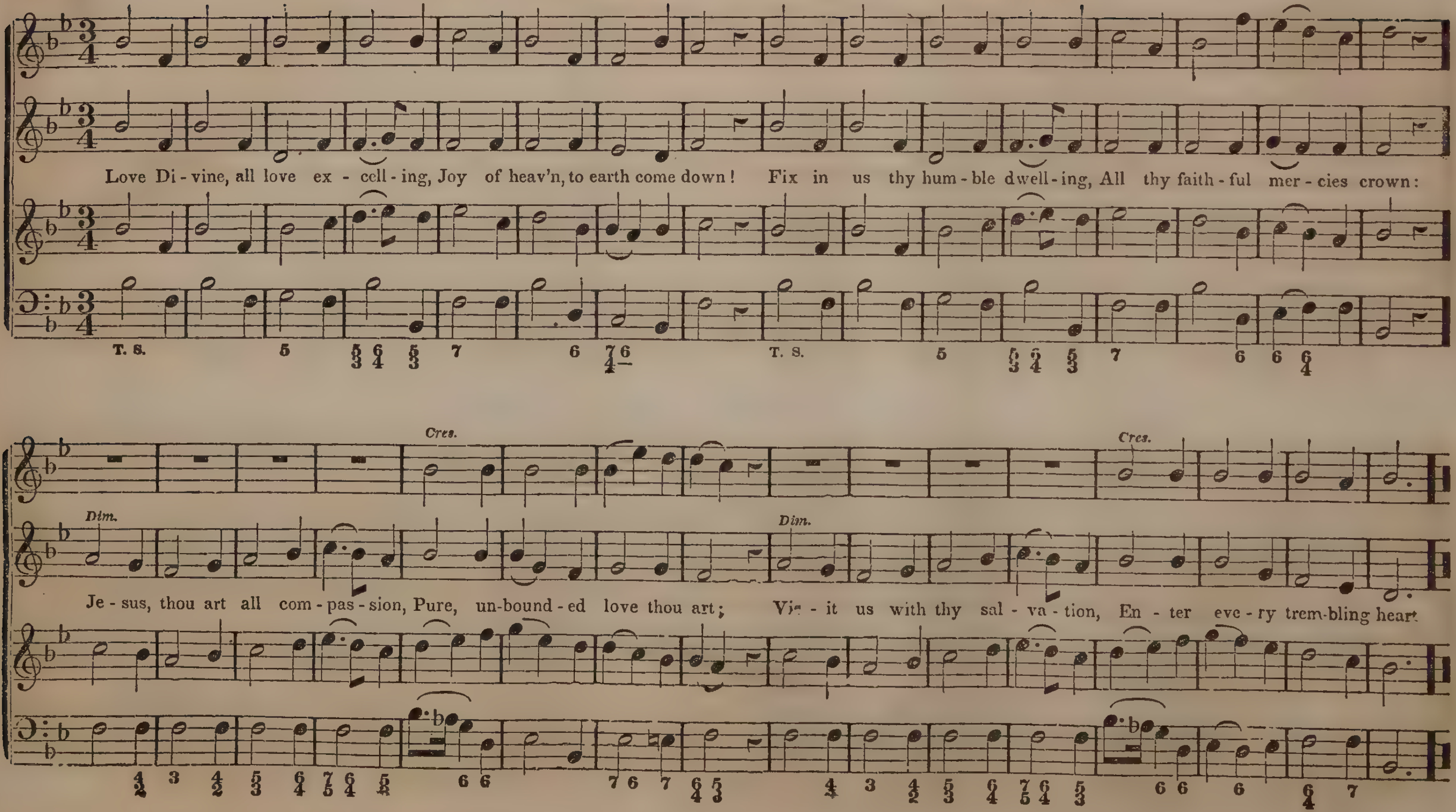
MERCER. 8s & 7s. [Double.

English Theme.

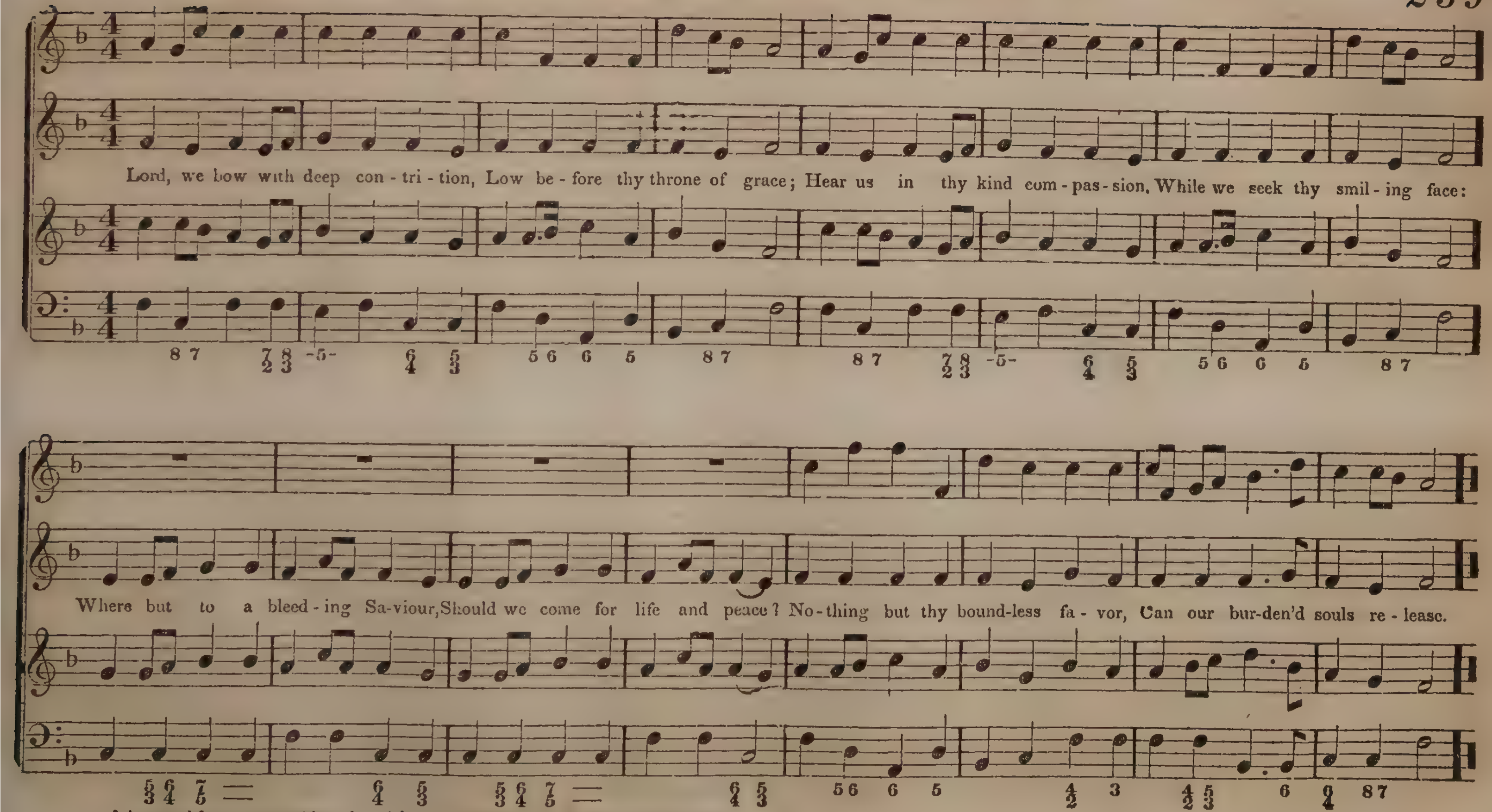

Jesus, I my cross have taken, All to leave and follow thee; Naked, poor, despised, forsaken, Thou from hence my all shalt be:
Let the world neglect and leave me, They have left my Saviour too: Human hopes have oft deceived me, Thou art faithful, thou art true.

ST. CLOUD. 8s & 7s. [Double.]

Chants Chretiens.


Love Di - vine, all love ex - cell - ing, Joy of heav'n, to earth come down! Fix in us thy hum - ble dwell - ing, All thy faith - ful mer - cies crown:
T. S.
T. S.
Cres.
Dim.
Je - sus, thou art all com - pas - sion, Pure, un-bound - ed love thou art; Vi- - it us with thy sal - va - tion, En - ter eve - ry trem-bling heart.
Cres.
Dim.

MALAN.* 8s & 7s. [Double.]


Lord, we bow with deep con - tri - tion, Low be - fore thy throne of grace; Hear us in thy kind com - pas - sion, While we seek thy smil - ing face:
Where but to a bleed - ing Saviour, Should we come for life and peace? No - thing but thy bound-less fa - vor, Can our bur-den'd souls re - lease.

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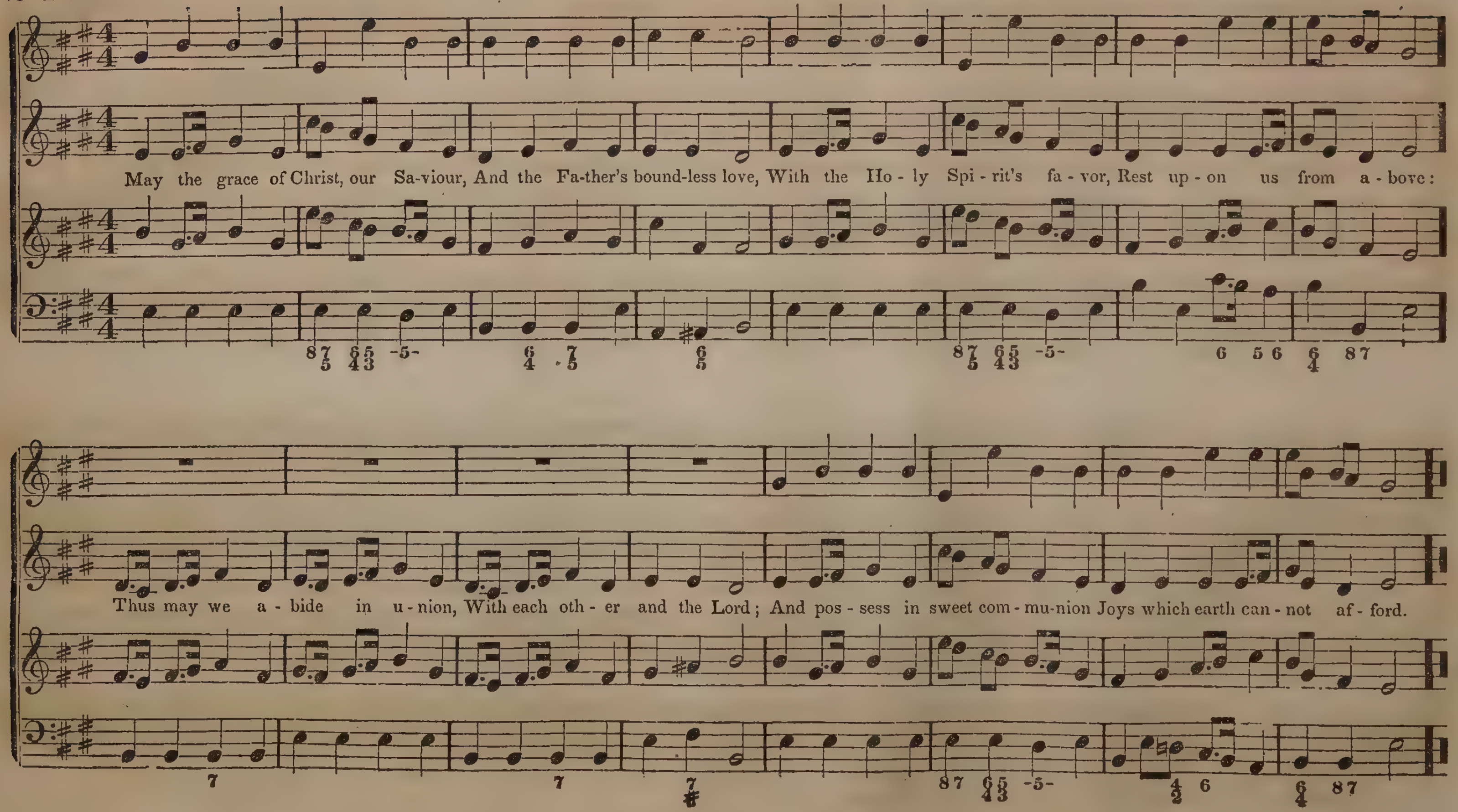
* Arranged from a composition of a celebrated Evangelical Clergyman of Switzerland.

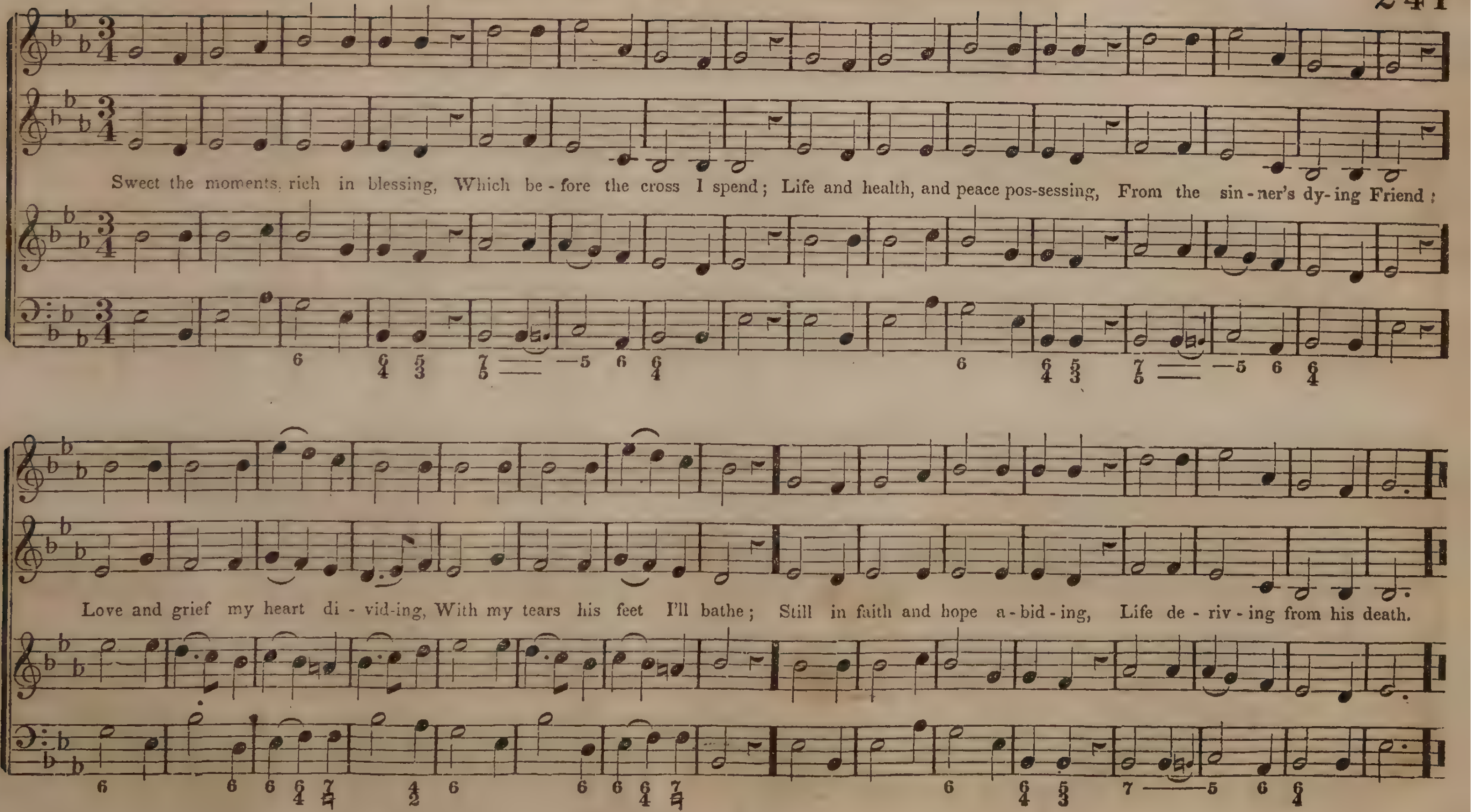
BENEDICTION. 8s & 7s. [Double.]

Air by Holt.


May the grace of Christ, our Sa-viour, And the Fa-ther's bound-less love, With the Ho - ly Spi - rit's fa - vor, Rest up - on us from a - bove:
Thus may we a - bide in u - nion, With each oth - er and the Lord; And pos - sess in sweet com - mu-nion Joys which earth can - not af - ford.

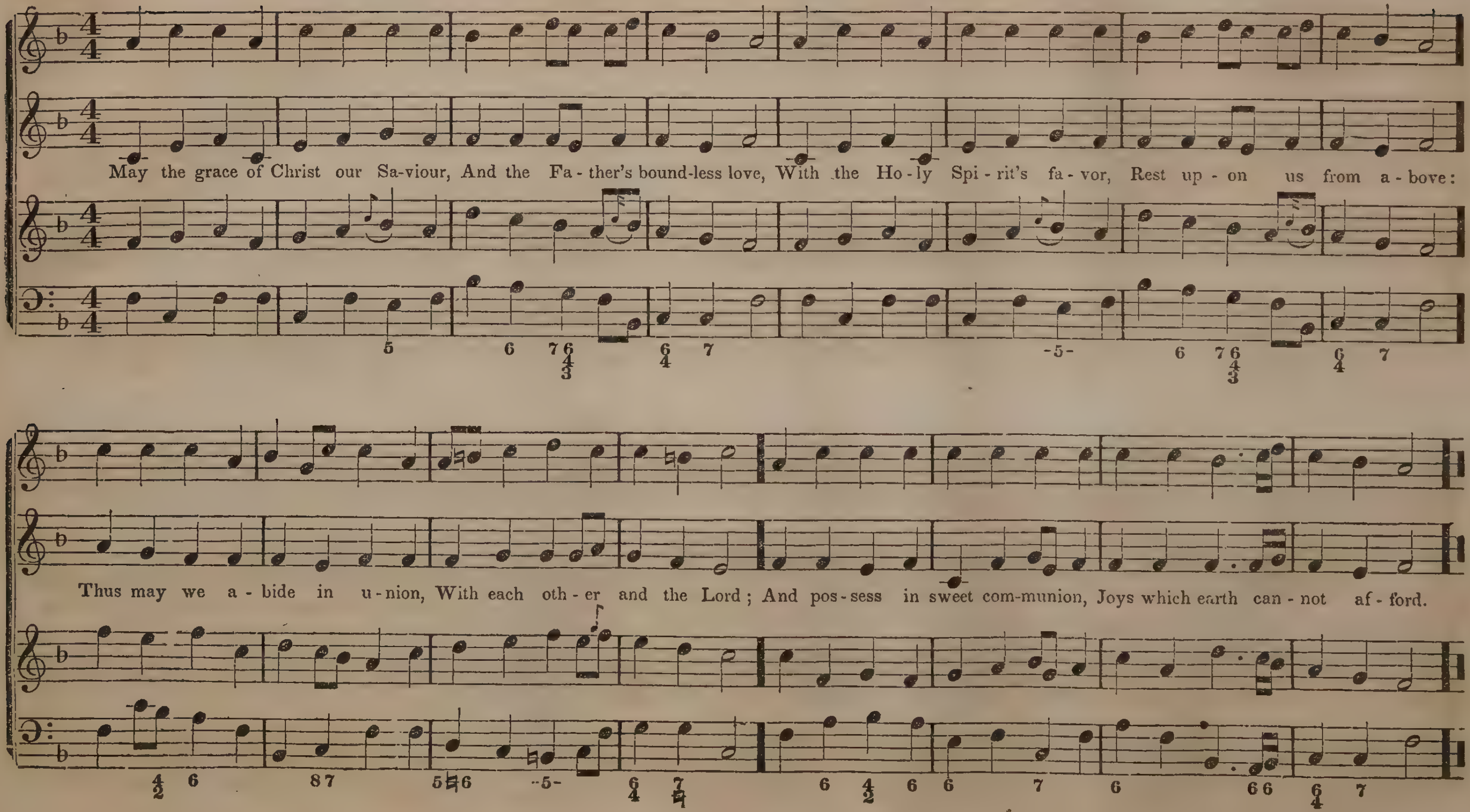
ROBINSON. 8s & 7s. [Double.]

H.

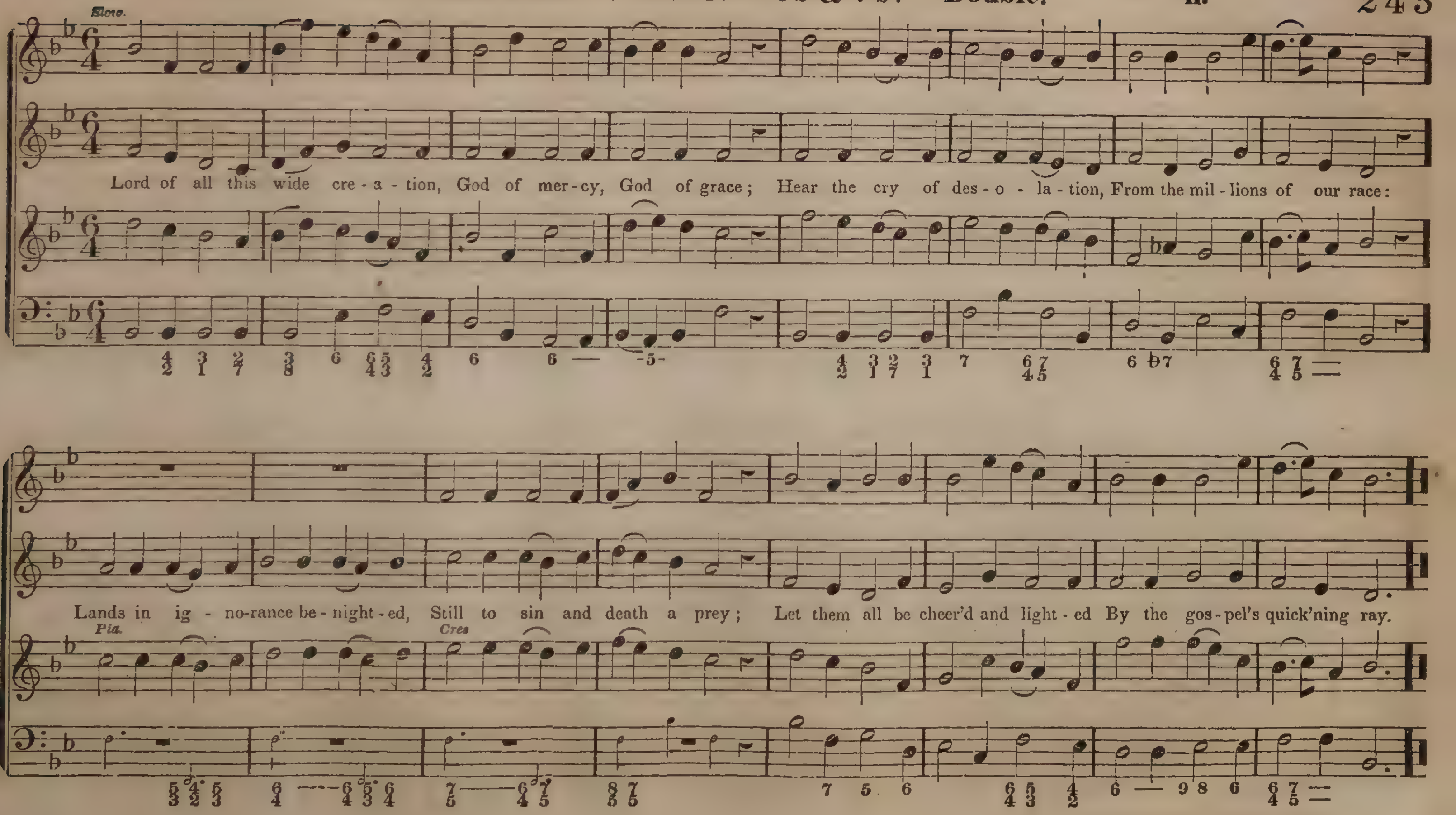

Sweet the moments, rich in blessing, Which be - fore the cross I spend; Life and health, and peace pos-sessing, From the sin - ner's dy- ing Friend;
Love and grief my heart di - vid-ing, With my tears his feet I'll bathe; Still in faith and hope a - bid - ing, Life de - riv - ing from his death.

DRYDEN. 8s & 7s. [Double.]

Arranged from an old Cathedral Melody.

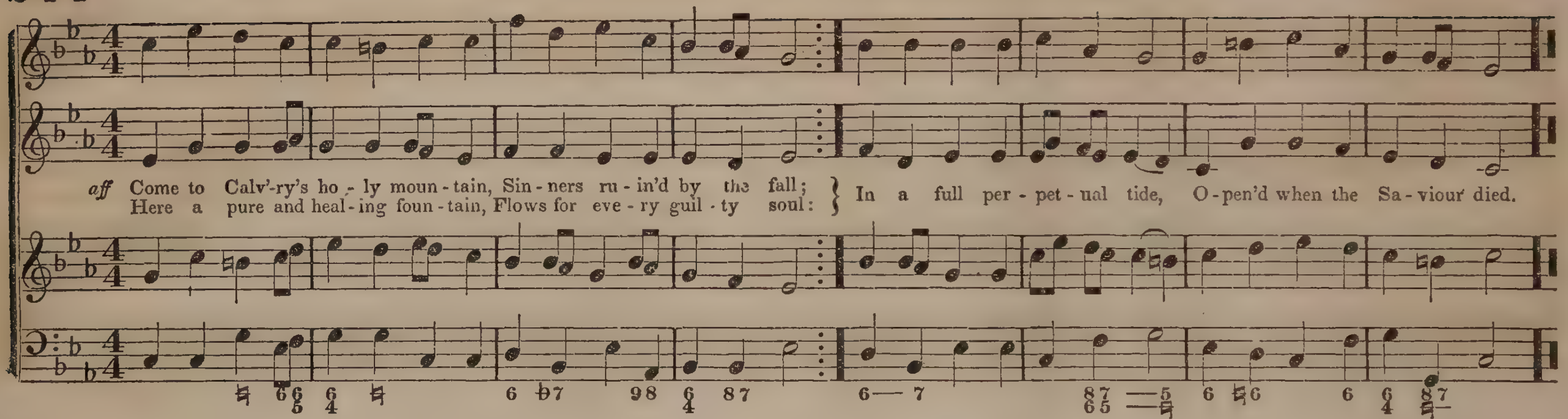

May the grace of Christ our Sa-viour, And the Fa - ther's bound-less love, With the Ho - ly Spi - rit's fa - vor, Rest up - on us from a - bove:
Thus may we a - bide in u - nion, With each oth - er and the Lord; And pos - sess in sweet com-munion, Joys which earth can - not af - ford.

WILLIAMSTOWN. 8s & 7s. Double. H.


Slow.
Lord of all this wide cre - a - tion, God of mer - cy, God of grace; Hear the cry of des - o - la - tion, From the mil - lions of our race:
Lands in ig - no-rance be - night - ed, Still to sin and death a prey; Let them all be cheer'd and light - ed By the gos - pel's quick'ning ray.
Pia.
Cres

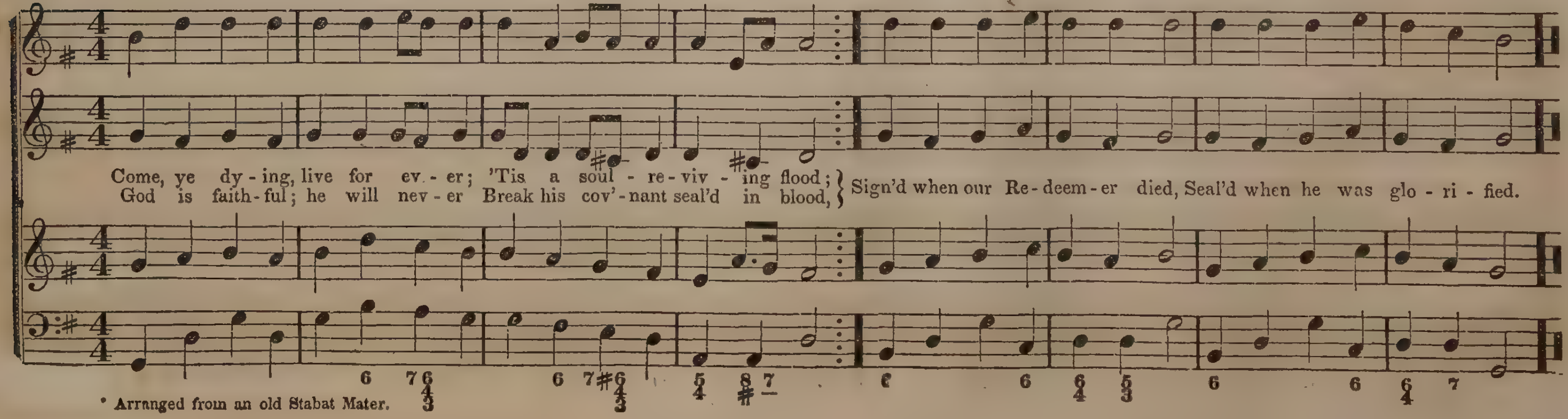
STUTTGARD. 8s & 7s. 6 LINES.

German.


aff
Come to Calv'-ry's ho - ly moun - tain, Sin - ners ru - in'd by the fall;
Here a pure and heal - ing foun - tain, Flows for eve - ry guil - ty soul:
In a full per - pet - ual tide, O - pen'd when the Sa - viour died.

PASCHAL. 8s & 7s. 6 LINES.

Italian.*

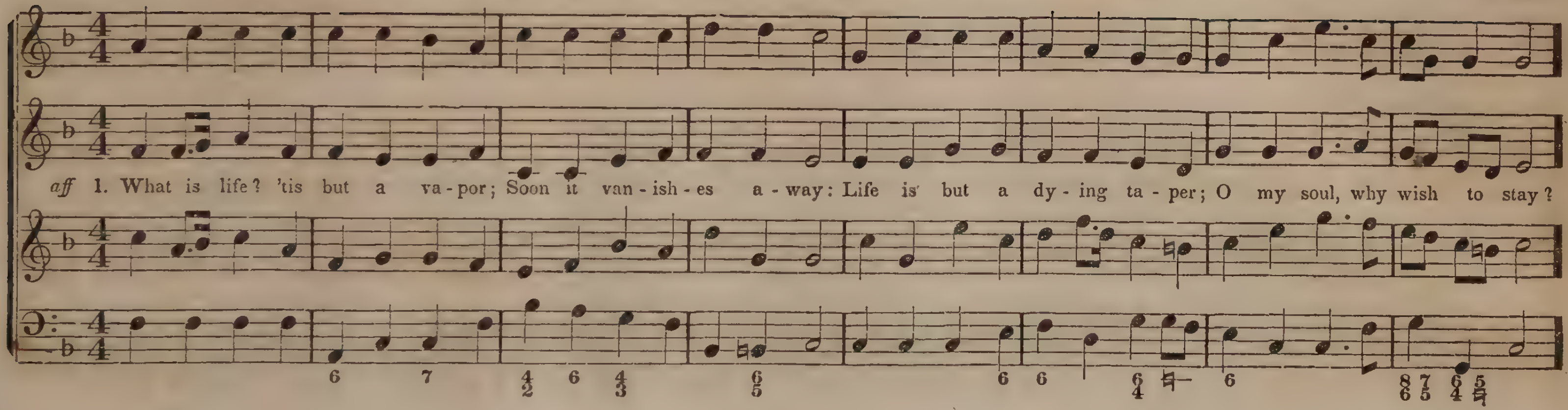

Come, ye dy - ing, live for ev - er; 'Tis a soul - re - viv - ing flood;
God is faith - ful; he will nev - er Break his cov' - nant seal'd in blood,
Sign'd when our Re - deem - er died, Seal'd when he was glo - ri - fied.

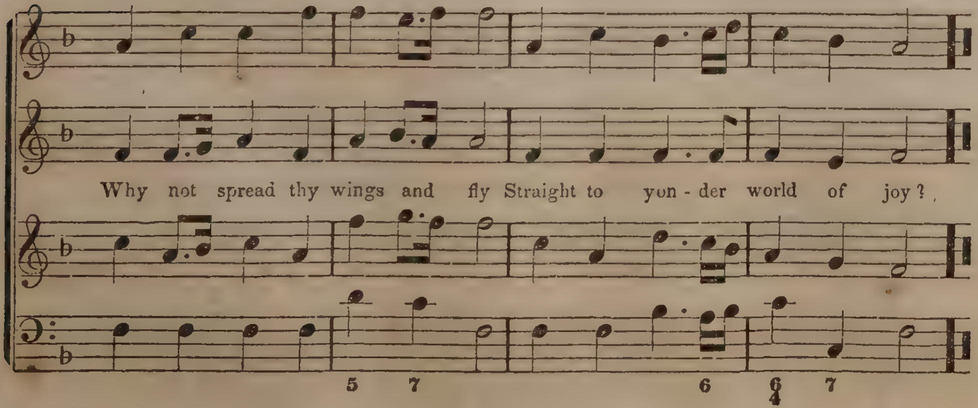
---

* Arranged from an old Stabat Mater.

TYERMAN 8s & 7s. 6 LINES.

H.


aff
1. What is life? 'tis but a va-por; Soon it van-ish-es a-way: Life is but a dy-ing ta-per; O my soul, why wish to stay?
6 7 4 2 6 4 3 6 5 6 6 6 4 ♮ 6 8 6 7 5 6 4 5 ♮


Why not spread thy wings and fly Straight to yon-der world of joy?
5 7 6 6 4 7

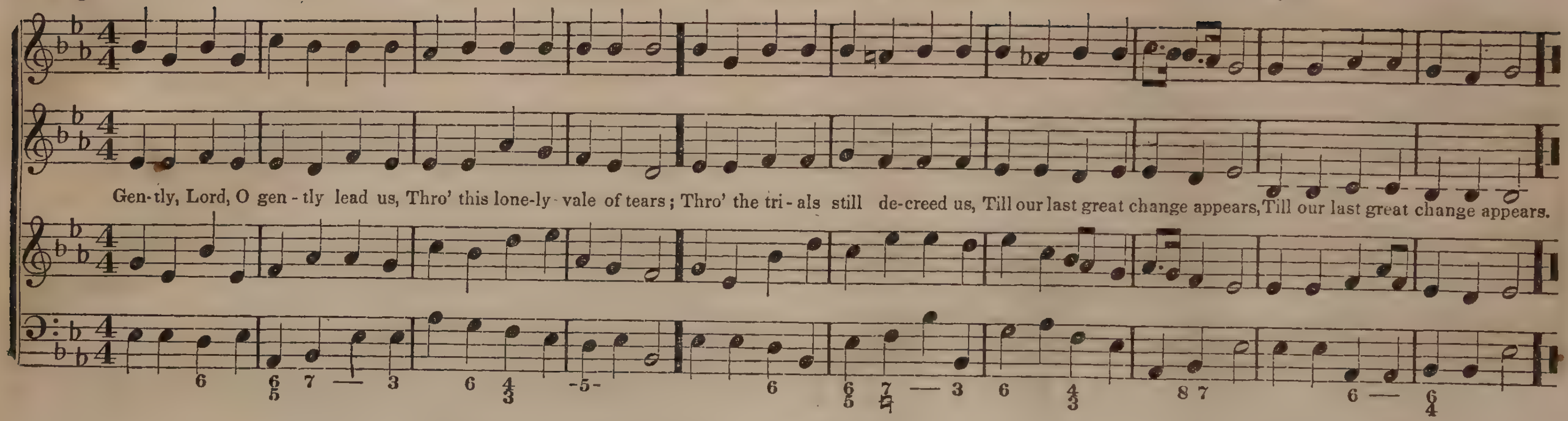
vi 2. See that glory; how resplendent!
Brighter far than fancy paints;
There in majesty transcendent
Jesus reigns the King of saints:
f Spread thy wings, my soul, and fly
Straight to yonder world of joy.

3. Joyful crowds his throne surrounding,
Sing with rapture of his love;
Through the heav'ns his praises sounding,
Filling all the courts above:
Spread thy wings, my soul, and fly
Straight to yonder world of joy.

4. Go and share his people's glory,
Mid the ransom'd crowd appear;
d Thine a joyful, wond'rous story,
One that angels love to hear:
f Spread thy wings, my soul, and fly
Straight to yonder world of joy.

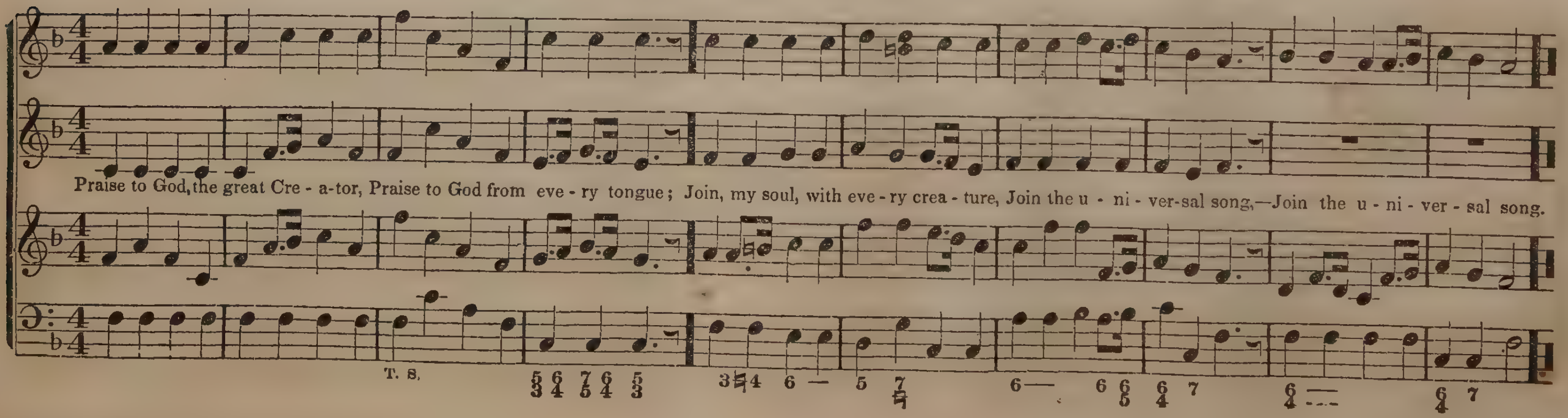
BOYCE. 8s & 7s [Single.]

Dr. Boyce.


Gen-tly, Lord, O gen - tly lead us, Thro' this lone-ly - vale of tears; Thro' the tri - als still de-creed us, Till our last great change appears, Till our last great change appears.

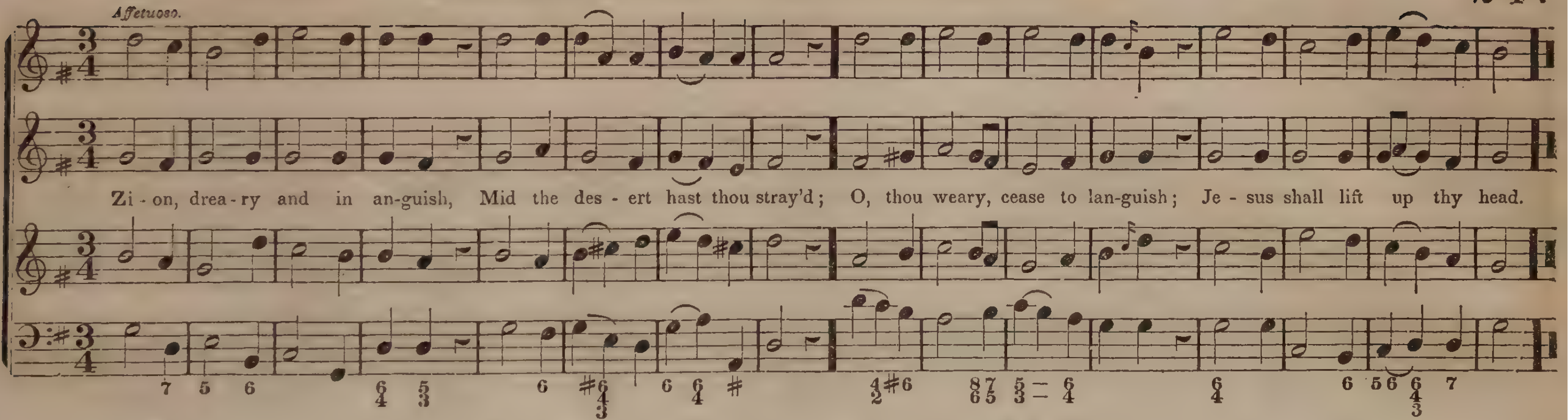
ZELL. 8s & 7s. [Single.]

Bost.


Praise to God, the great Cre - a-tor, Praise to God from eve - ry tongue; Join, my soul, with eve - ry crea - ture, Join the u - ni - ver-sal song,—Join the u - ni - ver - sal song.
T. S.

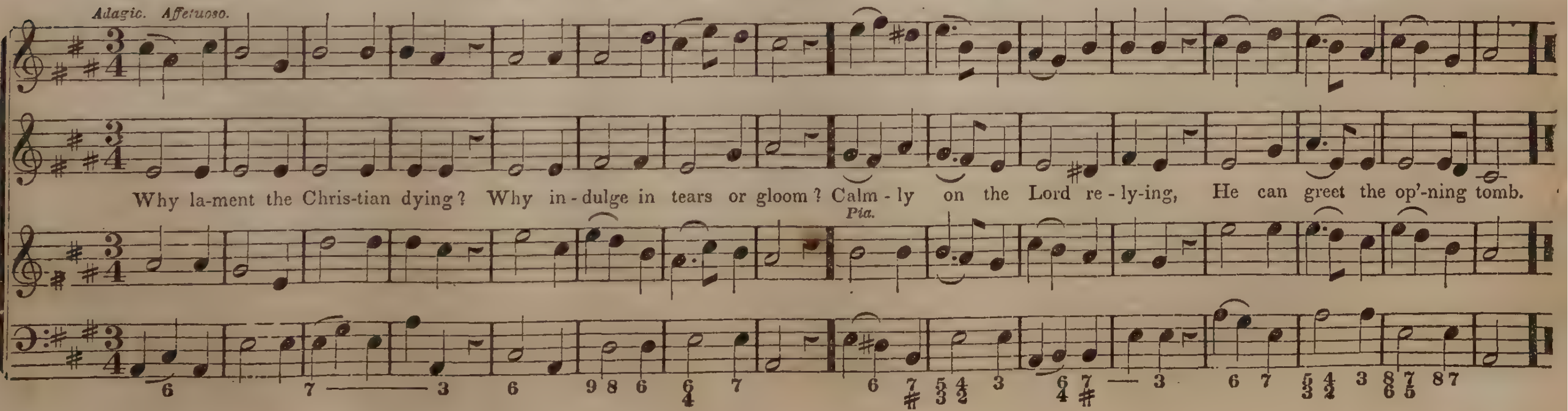
STANHOPE. 8s & 7s. [Single.]

Stanley.


Affetuoso.
Zi - on, drea - ry and in an-guish, Mid the des - ert hast thou stray'd; O, thou weary, cease to lan-guish; Je - sus shall lift up thy head.

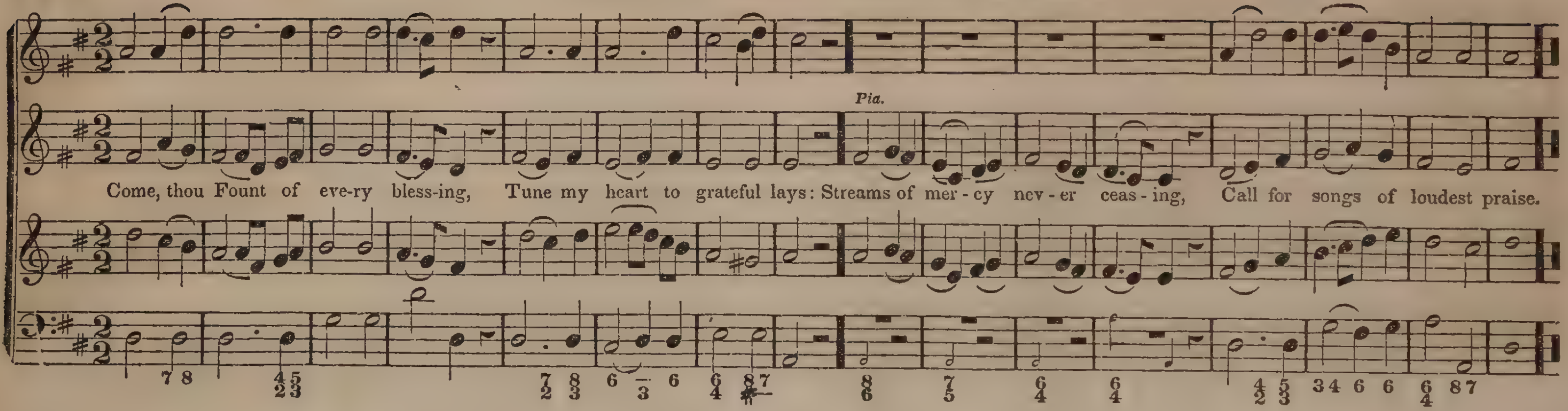
LITHUANIA. 8s & 7s. [Single.]

Theme by Mozart.


Adagic. Affetuoso.
Why la-ment the Chris-tian dying? Why in - dulge in tears or gloom? Calm - ly on the Lord re - ly-ing, He can greet the op'-ning tomb.
Pia.

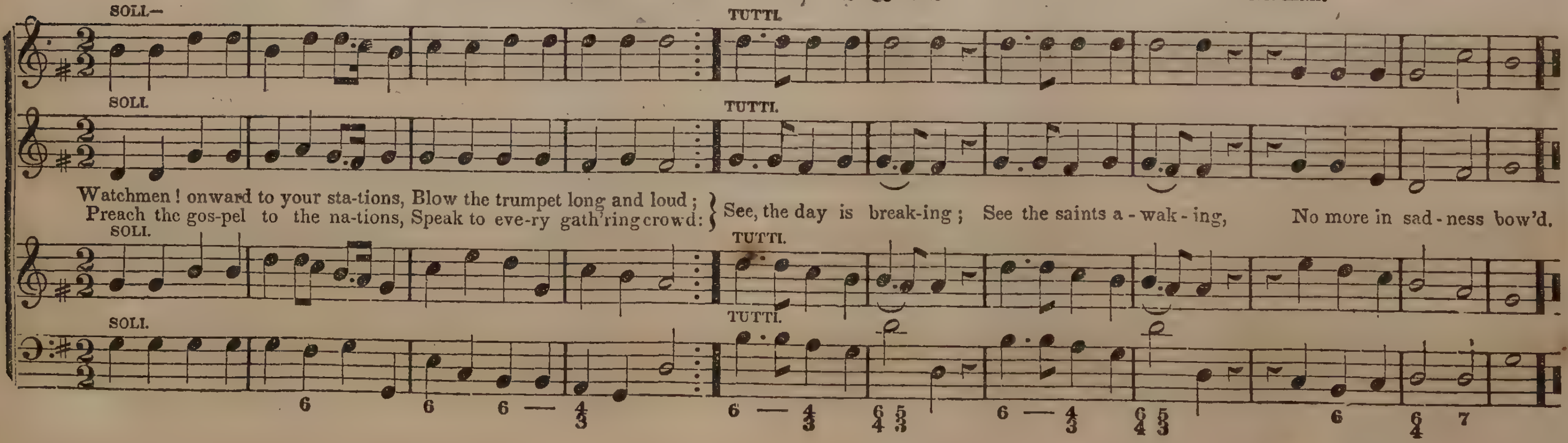
SWITZERLAND. 8s & 7s. [Single.]

Malan.


Pia.
Come, thou Fount of eve-ry bless-ing, Tune my heart to grateful lays: Streams of mer-cy nev-er ceas-ing, Call for songs of loudest praise.

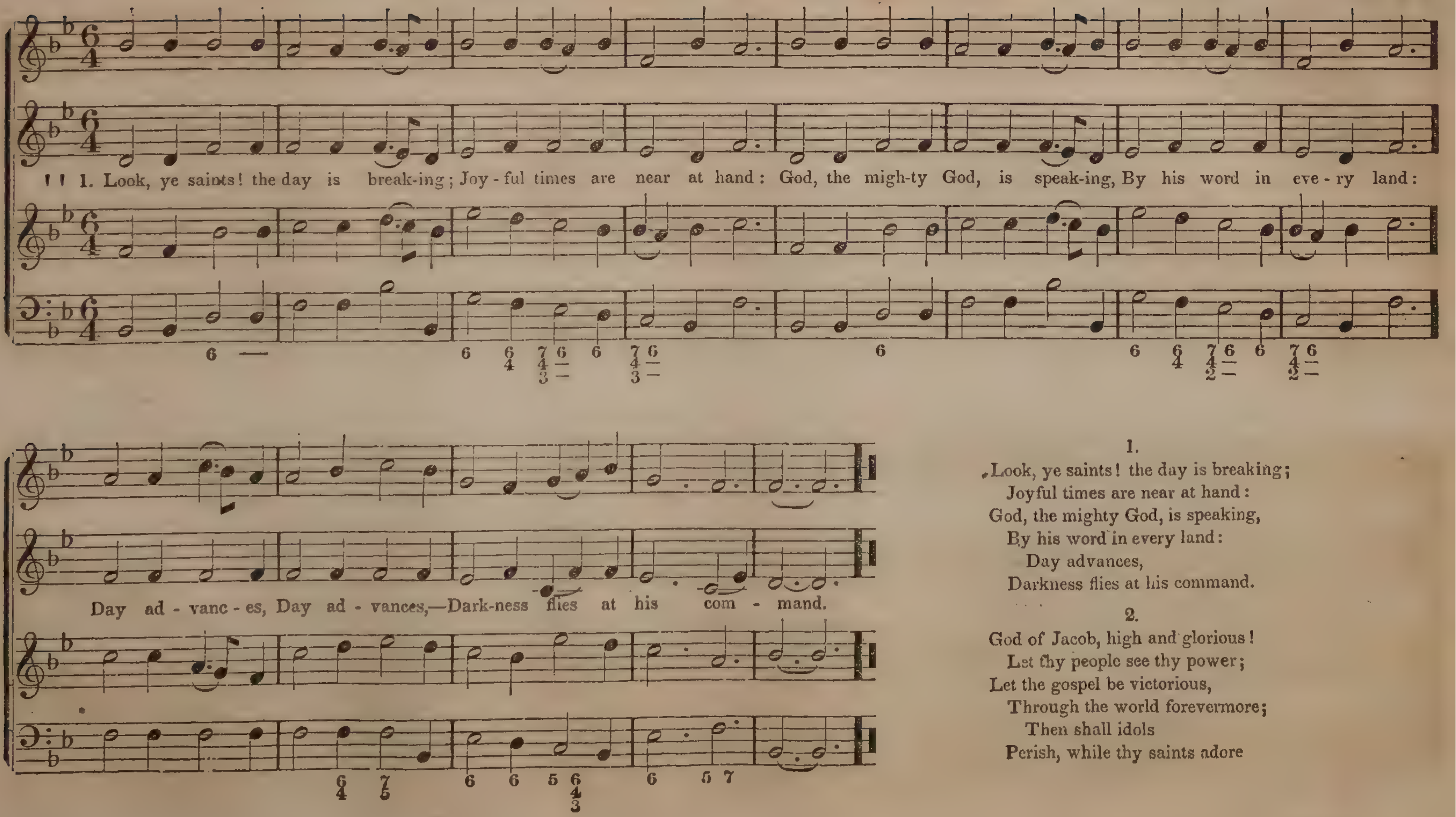
CONSTANCE. 8s, 7s & 6s.

German.


SOLI.
TUTTI.
Watchmen! onward to your sta-tions, Blow the trumpet long and loud;
Preach the gos-pel to the na-tions, Speak to eve-ry gath'ring crowd:
See, the day is break-ing; See the saints a-wak-ing, No more in sad-ness bow'd.

PROSPECT. 8s, 7s & 4s.

German.

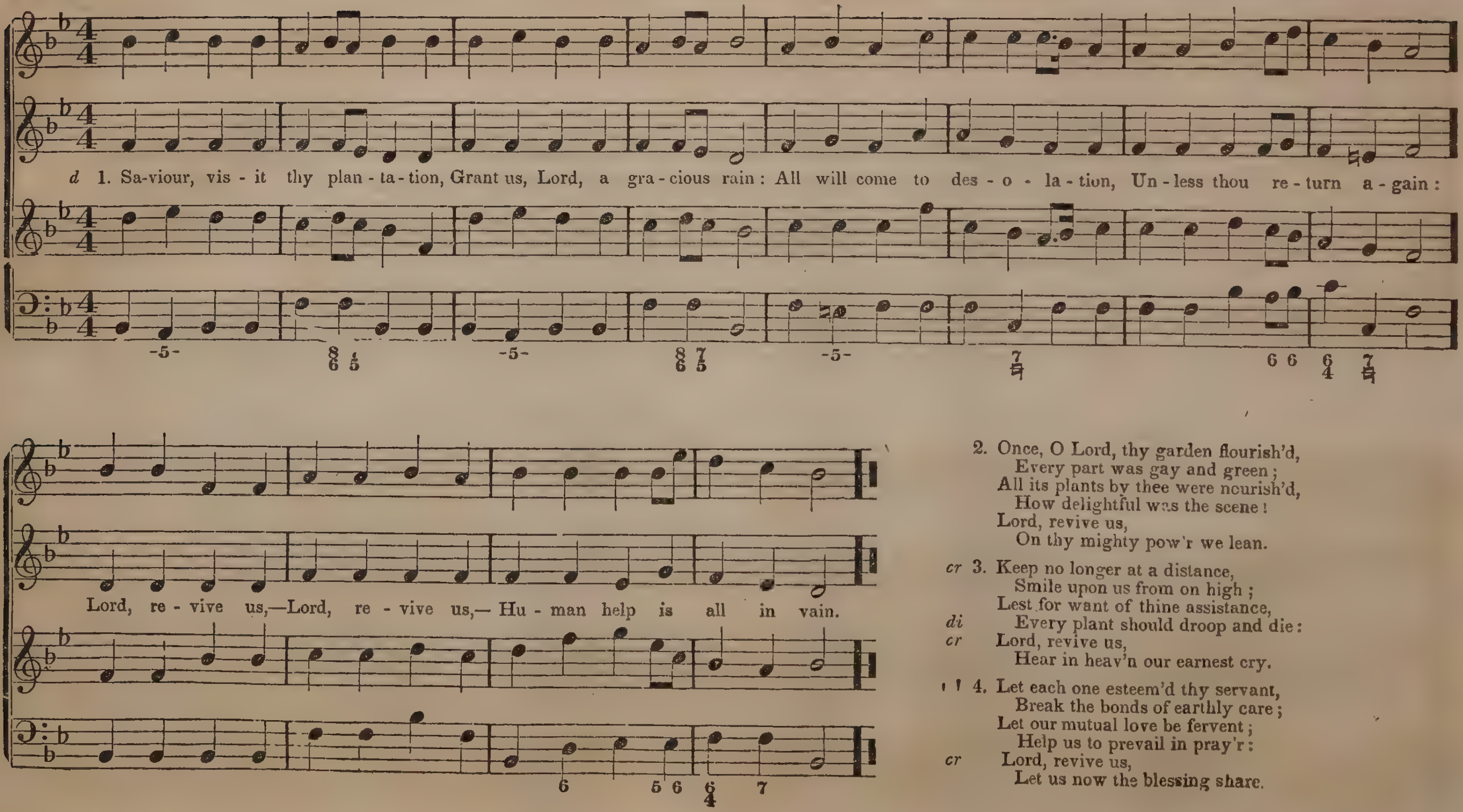

1. Look, ye saints! the day is break-ing; Joy-ful times are near at hand: God, the migh-ty God, is speak-ing, By his word in eve-ry land:
Day ad-vanc-es, Day ad-vances,—Dark-ness flies at his com-mand.

1.
Look, ye saints! the day is breaking;
Joyful times are near at hand:
God, the mighty God, is speaking,
By his word in every land:
Day advances,
Darkness flies at his command.

2.
God of Jacob, high and glorious!
Let thy people see thy power;
Let the gospel be victorious,
Through the world forevermore;
Then shall idols
Perish, while thy saints adore

HENRY 8s, 7s & 4s

Arranged from a Swiss Collection.


d 1. Sa-viour, vis - it thy plan - ta - tion, Grant us, Lord, a gra - cious rain : All will come to des - o - la - tion, Un - less thou re - turn a - gain :
Lord, re - vive us,—Lord, re - vive us,— Hu - man help is all in vain.
-5-
8 6
5
-5-
8 6
7 5
-5-
7
6 6
6 4
7
6
5 6
6 4
7

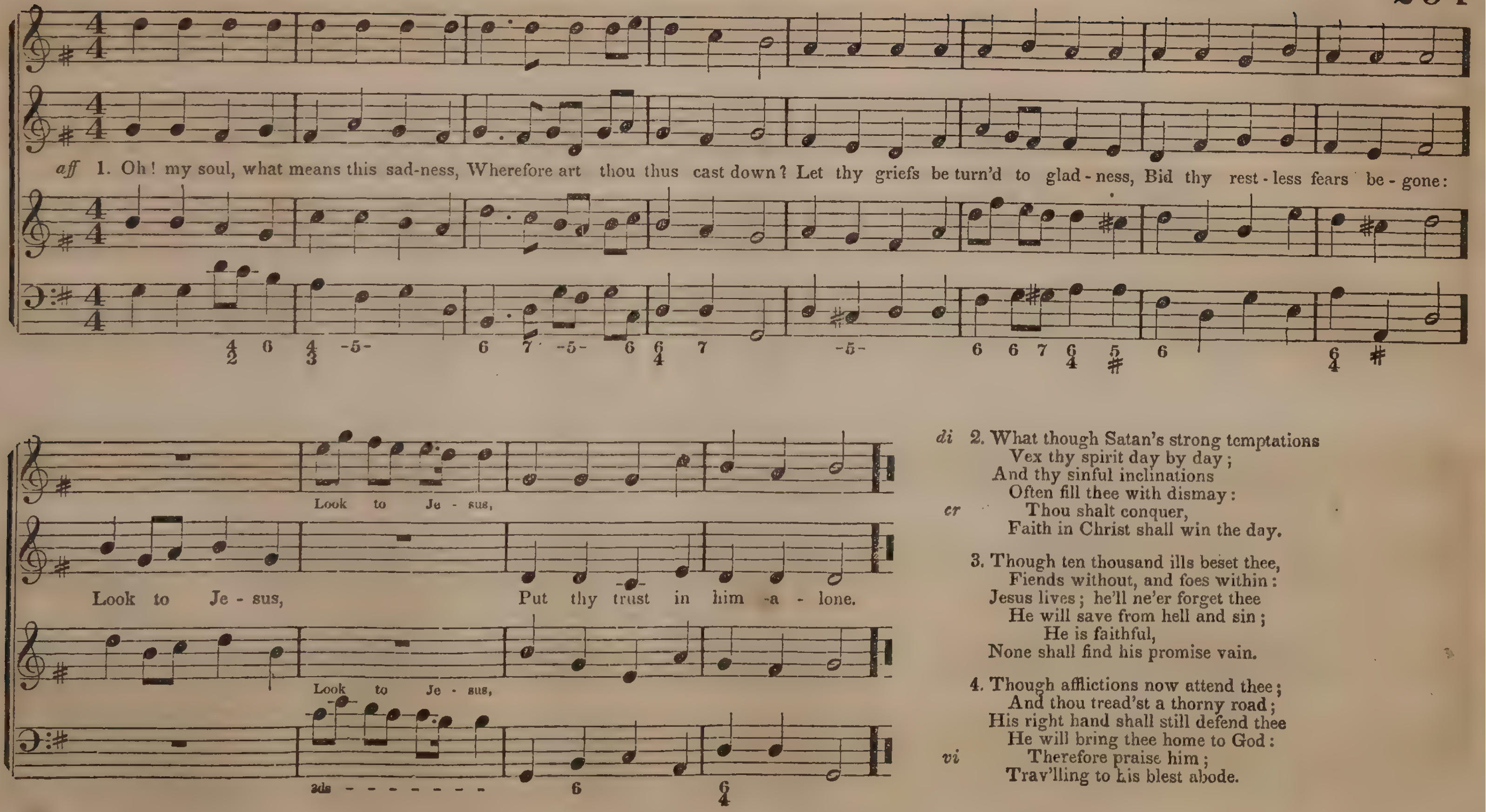
2. Once, O Lord, thy garden flourish'd,
Every part was gay and green;
All its plants by thee were nourish'd,
How delightful was the scene!
Lord, revive us,
On thy mighty pow'r we lean.

cr 3. Keep no longer at a distance,
Smile upon us from on high;
Lest for want of thine assistance,
di Every plant should droop and die:
cr Lord, revive us,
Hear in heav'n our earnest cry.

4. Let each one esteem'd thy servant,
Break the bonds of earthly care;
Let our mutual love be fervent;
Help us to prevail in pray'r:
cr Lord, revive us,
Let us now the blessing share.

HERBERT. 8s, 7s & 4s.

Hadaway.


aff 1. Oh! my soul, what means this sad-ness, Wherefore art thou thus cast down? Let thy griefs be turn'd to glad-ness, Bid thy rest-less fears be-gone:
Look to Je-sus,
Look to Je-sus,
Put thy trust in him a-lone.
Look to Je-sus,
4 2 6 4 3 -5- 6 7 -5- 6 6 4 7 -5- 6 6 7 6 4 5 ♯ 6 6 4 ♯
3ds - - - - - - - - 6 6 4

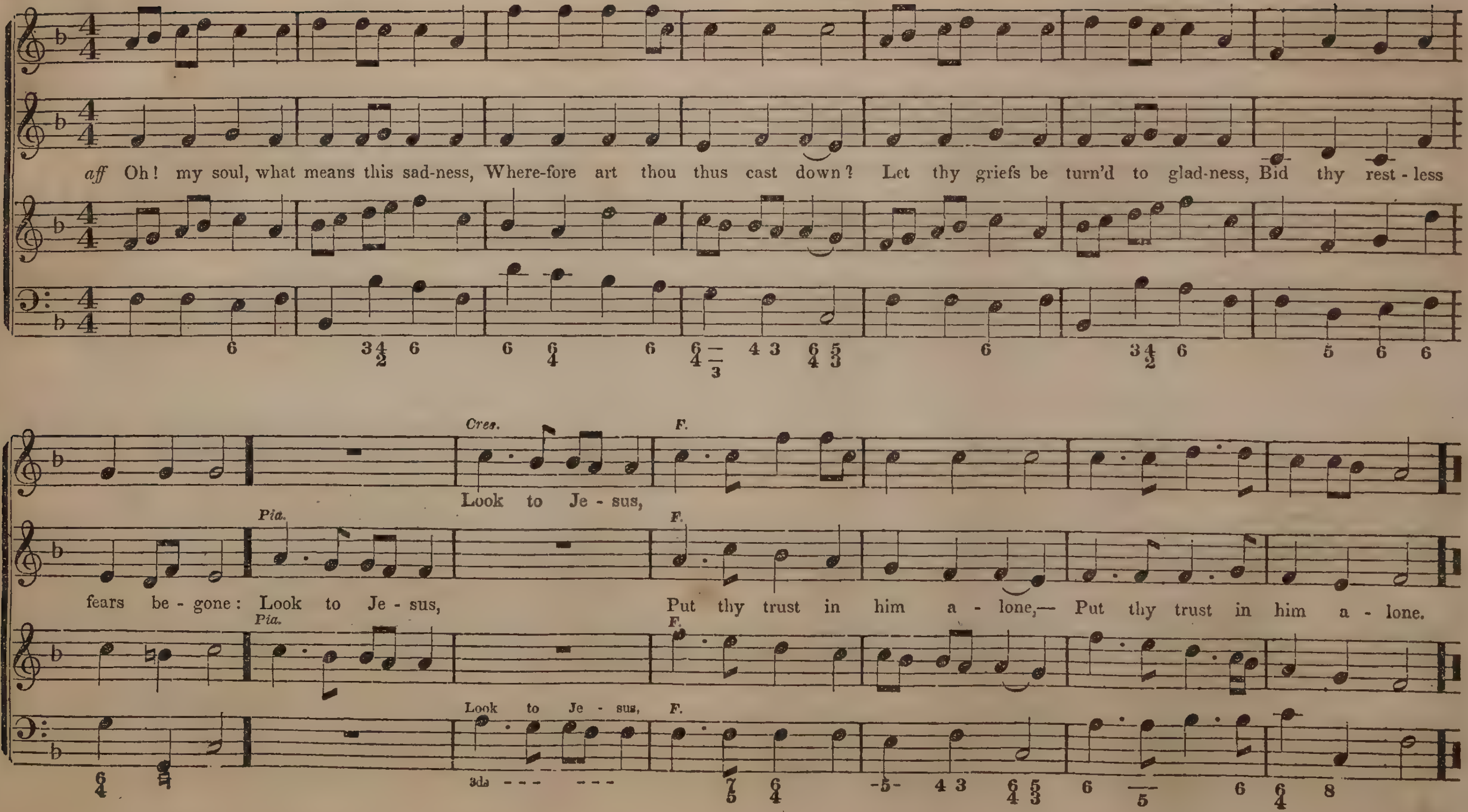
di 2. What though Satan's strong temptations
Vex thy spirit day by day;
And thy sinful inclinations
Often fill thee with dismay:
cr Thou shalt conquer,
Faith in Christ shall win the day.

3. Though ten thousand ills beset thee,
Fiends without, and foes within:
Jesus lives; he'll ne'er forget thee
He will save from hell and sin;
He is faithful,
None shall find his promise vain.

4. Though afflictions now attend thee;
And thou tread'st a thorny road;
His right hand shall still defend thee
He will bring thee home to God:
vi Therefore praise him;
Trav'lling to his blest abode.

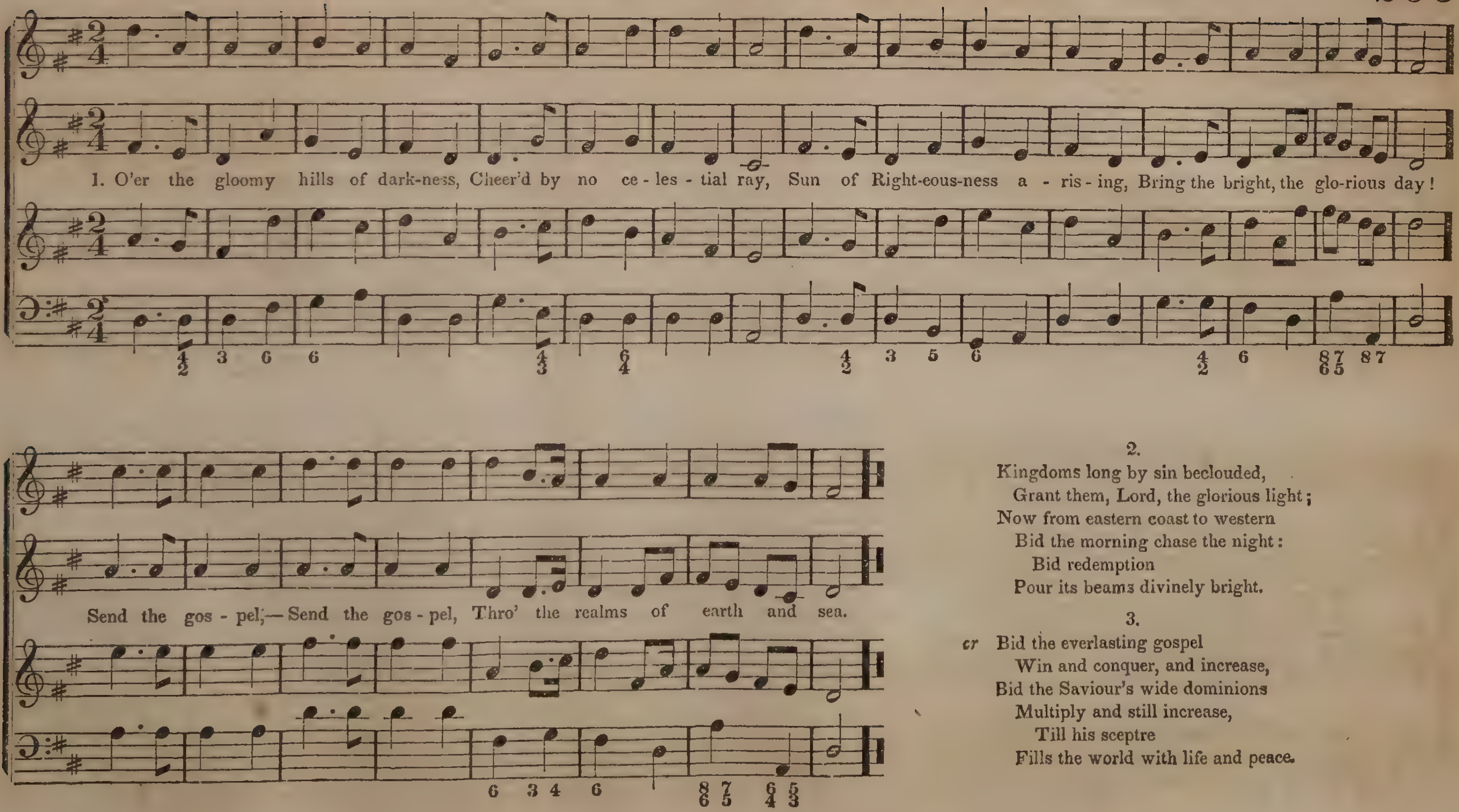
MAITLAND. 8s, 7s & 4s.

Theme by King.


aff
Oh! my soul, what means this sad-ness, Where-fore art thou thus cast down? Let thy griefs be turn'd to glad-ness, Bid thy rest-less
fears be-gone: Look to Je-sus, Put thy trust in him a-lone,— Put thy trust in him a-lone.
Cres.
Look to Je-sus,
F.
Pia.
Look to Je-sus,
3ds

HERALD. 8s, 7s & 4s.

S. B. Pond.


1. O'er the gloomy hills of dark-ness, Cheer'd by no ce-les-tial ray, Sun of Right-eous-ness a-ris-ing, Bring the bright, the glo-rious day!
Send the gos-pel;—Send the gos-pel, Thro' the realms of earth and sea.
4 2 3 6 6 4 3 6 4 4 2 3 5 6 4 2 6 8 7 6 5 8 7
6 3 4 6 8 7 6 5 6 5 4 3

2.

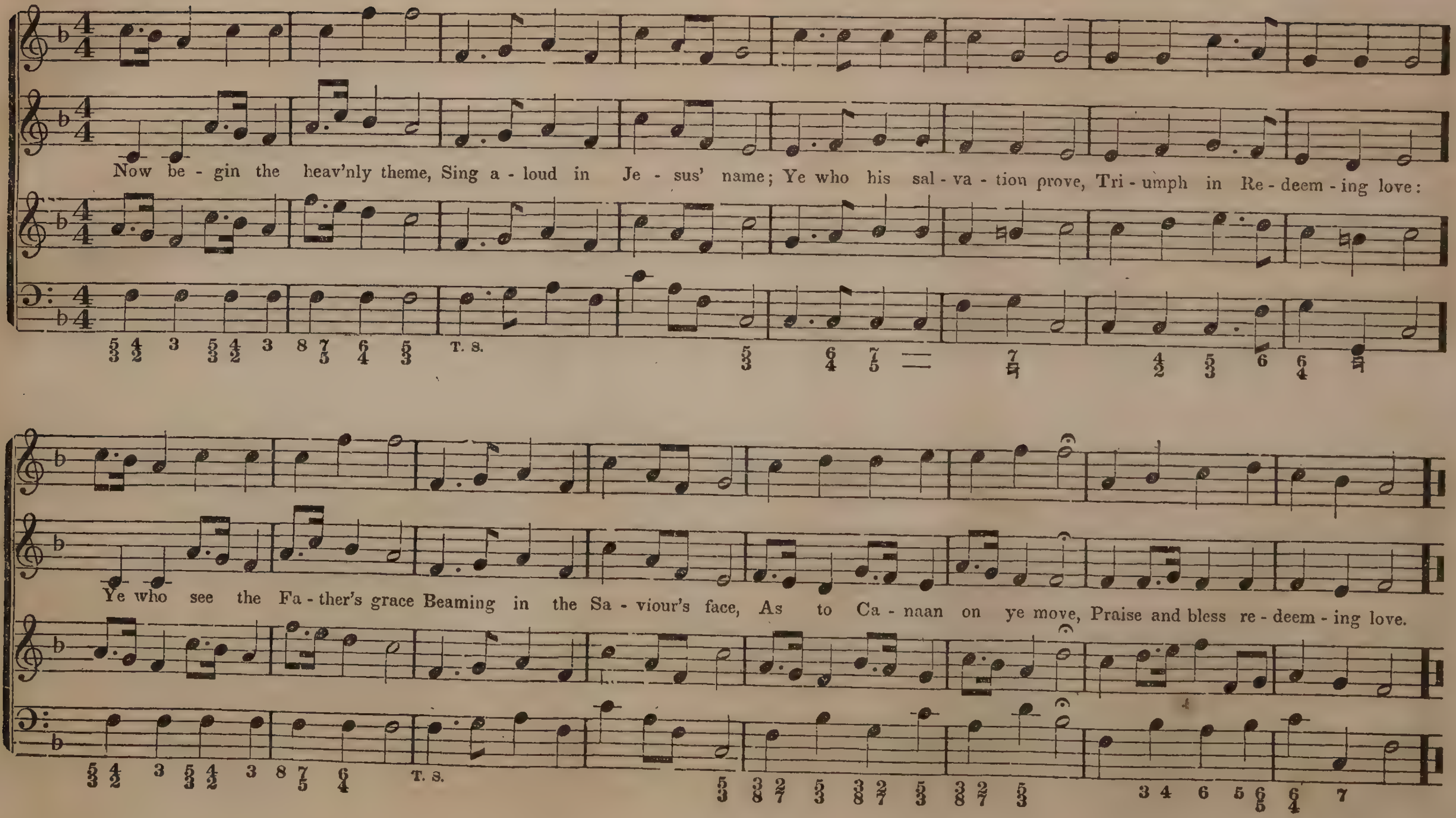
Kingdoms long by sin beclouded,
Grant them, Lord, the glorious light;
Now from eastern coast to western
Bid the morning chase the night:
Bid redemption
Pour its beams divinely bright.

3.

cr Bid the everlasting gospel
Win and conquer, and increase,
Bid the Saviour's wide dominions
Multiply and still increase,
Till his sceptre
Fills the world with life and peace.

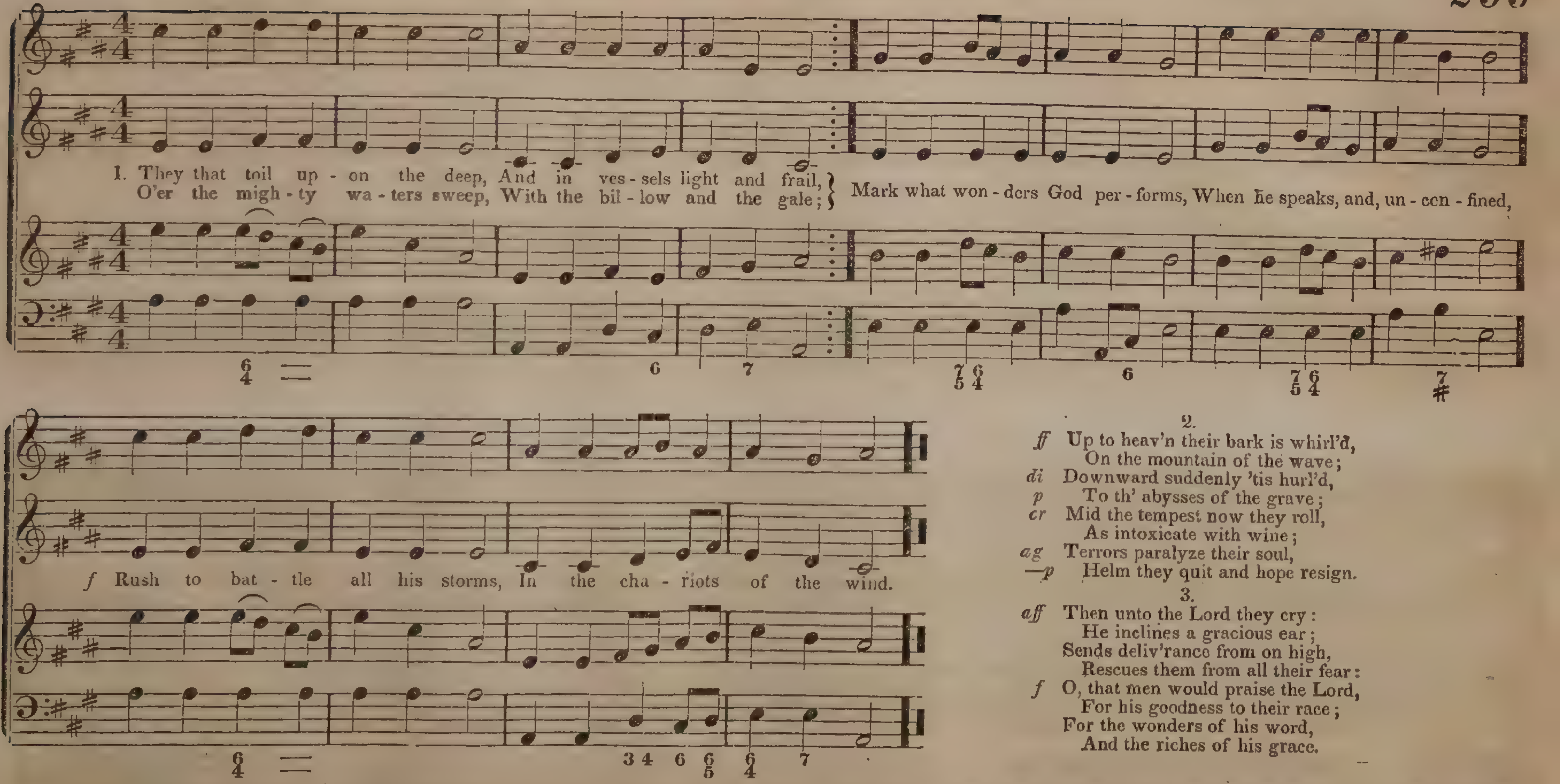
MONTGOMERY. 7s. [Double.]

Collier


Now be - gin the heav'nly theme, Sing a - loud in Je - sus' name; Ye who his sal - va - tion prove, Tri - umph in Re - deem - ing love:
T. S.
Ye who see the Fa - ther's grace Beaming in the Sa - viour's face, As to Ca - naan on ye move, Praise and bless re - deem - ing love.
T. S.

WESLEY.* 7s. [Double.]

H.


1. They that toil up - on the deep, And in ves - sels light and frail,
O'er the migh - ty wa - ters sweep, With the bil - low and the gale;
Mark what won - ders God per - forms, When he speaks, and, un - con - fined,
f Rush to bat - tle all his storms, In the cha - riots of the wind.

2.
ff Up to heav'n their bark is whirl'd,
On the mountain of the wave;
di Downward suddenly 'tis hurl'd,
p To th' abysses of the grave;
cr Mid the tempest now they roll,
As intoxicate with wine;
ag Terrors paralyze their soul,
—*p* Helm they quit and hope resign.

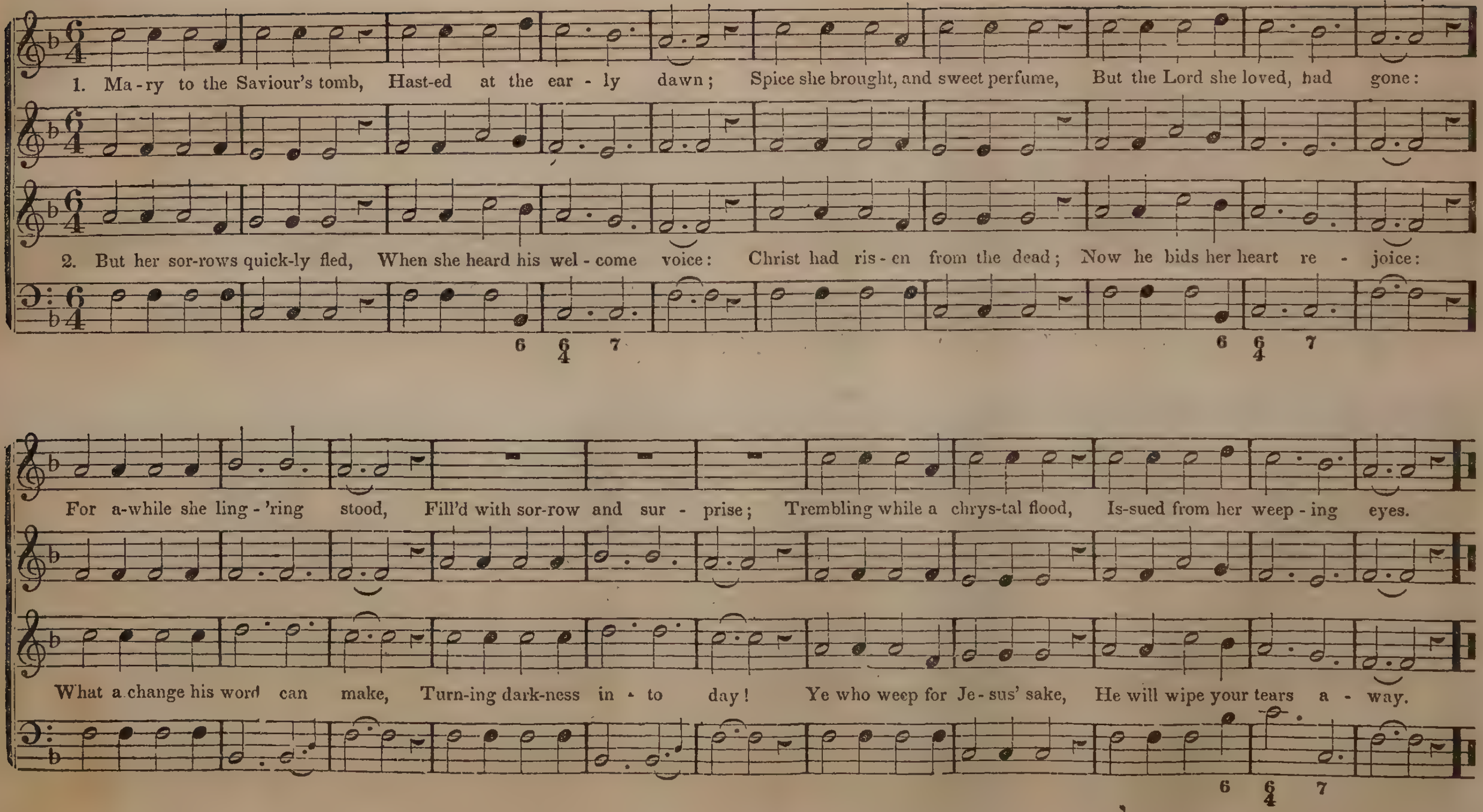
3.
aff Then unto the Lord they cry:
He inclines a gracious ear;
Sends deliv'rance from on high,
Rescues them from all their fear:
f O, that men would praise the Lord,
For his goodness to their race;
For the wonders of his word,
And the riches of his grace.

---

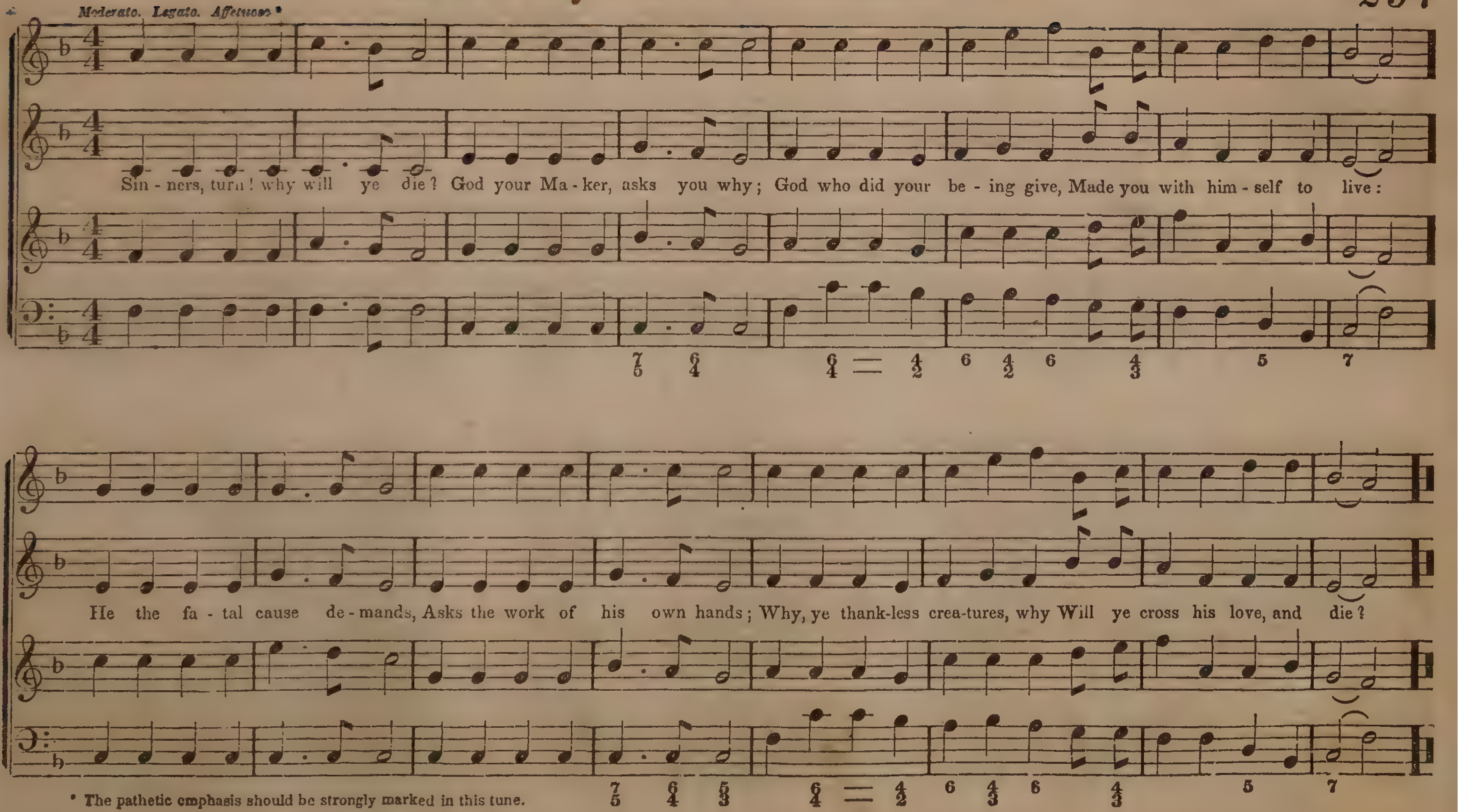
* This piece requires great delicacy of execution, particularly the first line of the first and third strains. Let the Tenor, Alto and Base be drilled together on these passages, till they acquire the right intonation, and the right balance of voice; and when the Treble voices are added, let them observe a special characteristic which is indicated by the slur. See Rudiments. The organist on his part, should, by taking the chords $\substack{5\\3}$ and $\substack{6\\4}$ which here occur with his *left hand*, play them precisely as they are sung. The music should also have a strong accent.

MARTYN. 7s. [Double.]

S. B. Marsh.

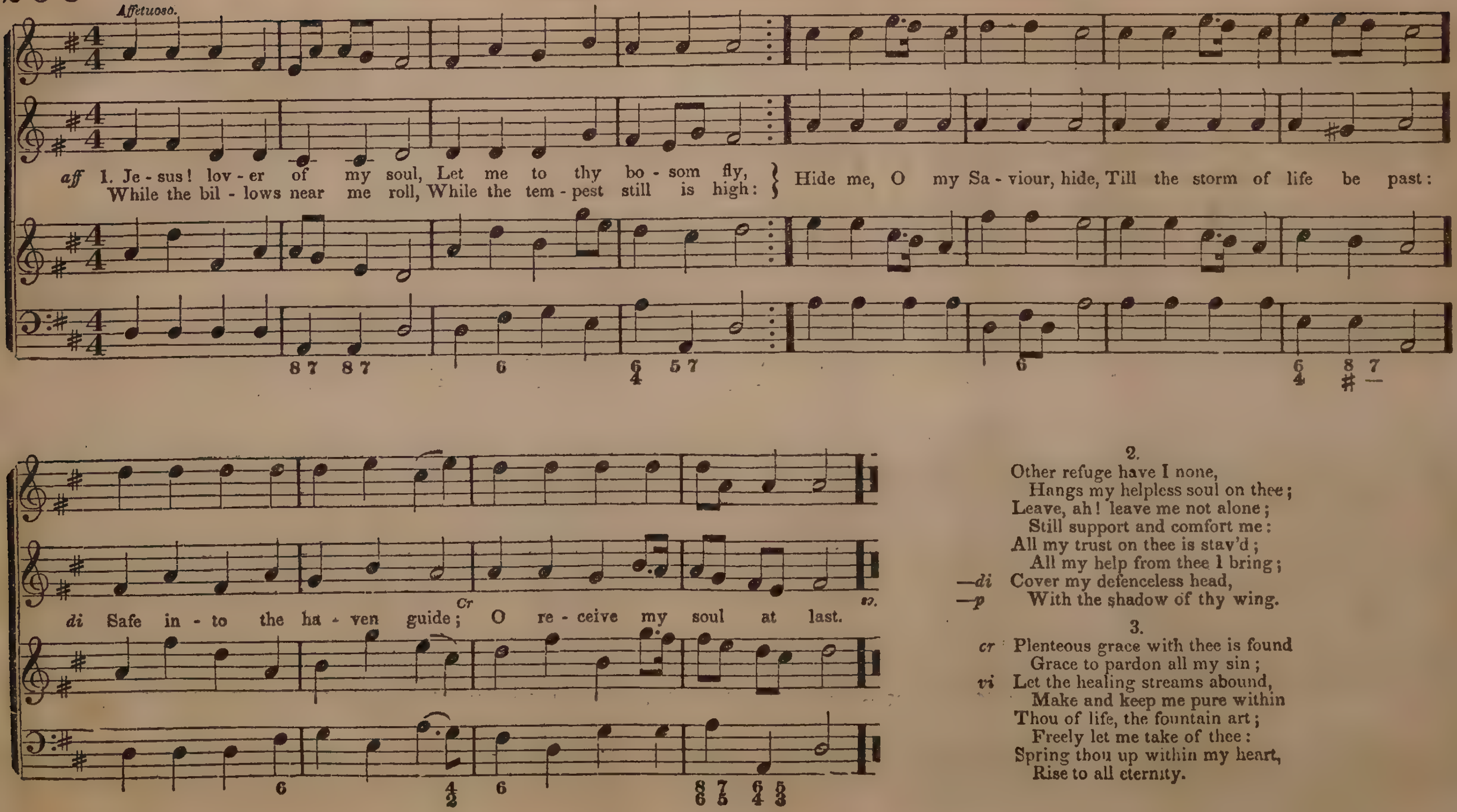

1. Ma-ry to the Saviour's tomb, Hast-ed at the ear - ly dawn; Spice she brought, and sweet perfume, But the Lord she loved, had gone:
2. But her sor-rows quick-ly fled, When she heard his wel-come voice: Christ had ris-en from the dead; Now he bids her heart re - joice:
6 6/4 7
6 6/4 7
For a-while she ling-'ring stood, Fill'd with sor-row and sur - prise; Trembling while a chrys-tal flood, Is-sued from her weep-ing eyes.
What a change his word can make, Turn-ing dark-ness in - to day! Ye who weep for Je-sus' sake, He will wipe your tears a - way.
6 6/4 7

BENEVENTO.* 7s. Double.


Moderato. Legato. Affetuoso*
Sin - ners, turn! why will ye die? God your Ma - ker, asks you why; God who did your be - ing give, Made you with him - self to live:
He the fa - tal cause de - mands, Asks the work of his own hands; Why, ye thank-less crea-tures, why Will ye cross his love, and die?
7 5 6 4 6 4 4 2 6 4 2 6 4 3 5 7
7 5 6 4 5 3 6 4 4 2 6 4 3 6 4 3 5 7

* The pathetic emphasis should be strongly marked in this tune.

DARTMOUTH. 7s. DOUBLE,—or 6 LINES, by omitting the repeat. H.

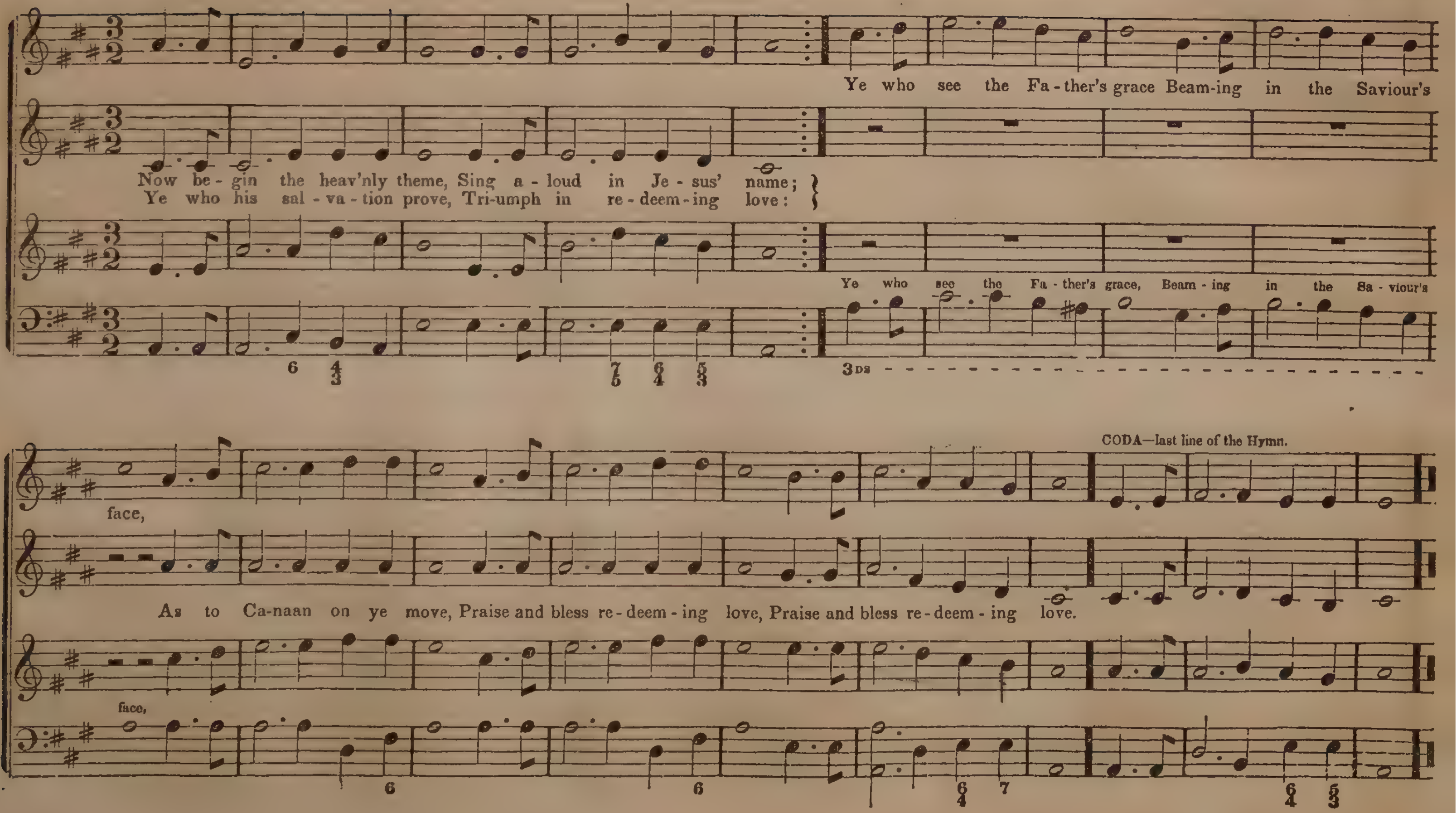

Affetuoso.
aff 1. Je - sus! lov - er of my soul, Let me to thy bo - som fly,
While the bil - lows near me roll, While the tem - pest still is high:
Hide me, O my Sa - viour, hide, Till the storm of life be past:
di Safe in - to the ha - ven guide; Cr O re - ceive my soul at last.
p.

2.
Other refuge have I none,
Hangs my helpless soul on thee;
Leave, ah! leave me not alone;
Still support and comfort me:
All my trust on thee is stav'd;
All my help from thee I bring;
—di Cover my defenceless head,
—p With the shadow of thy wing.

3.
cr Plenteous grace with thee is found
Grace to pardon all my sin;
vi Let the healing streams abound,
Make and keep me pure within
Thou of life, the fountain art;
Freely let me take of thee:
Spring thou up within my heart,
Rise to all eternity.

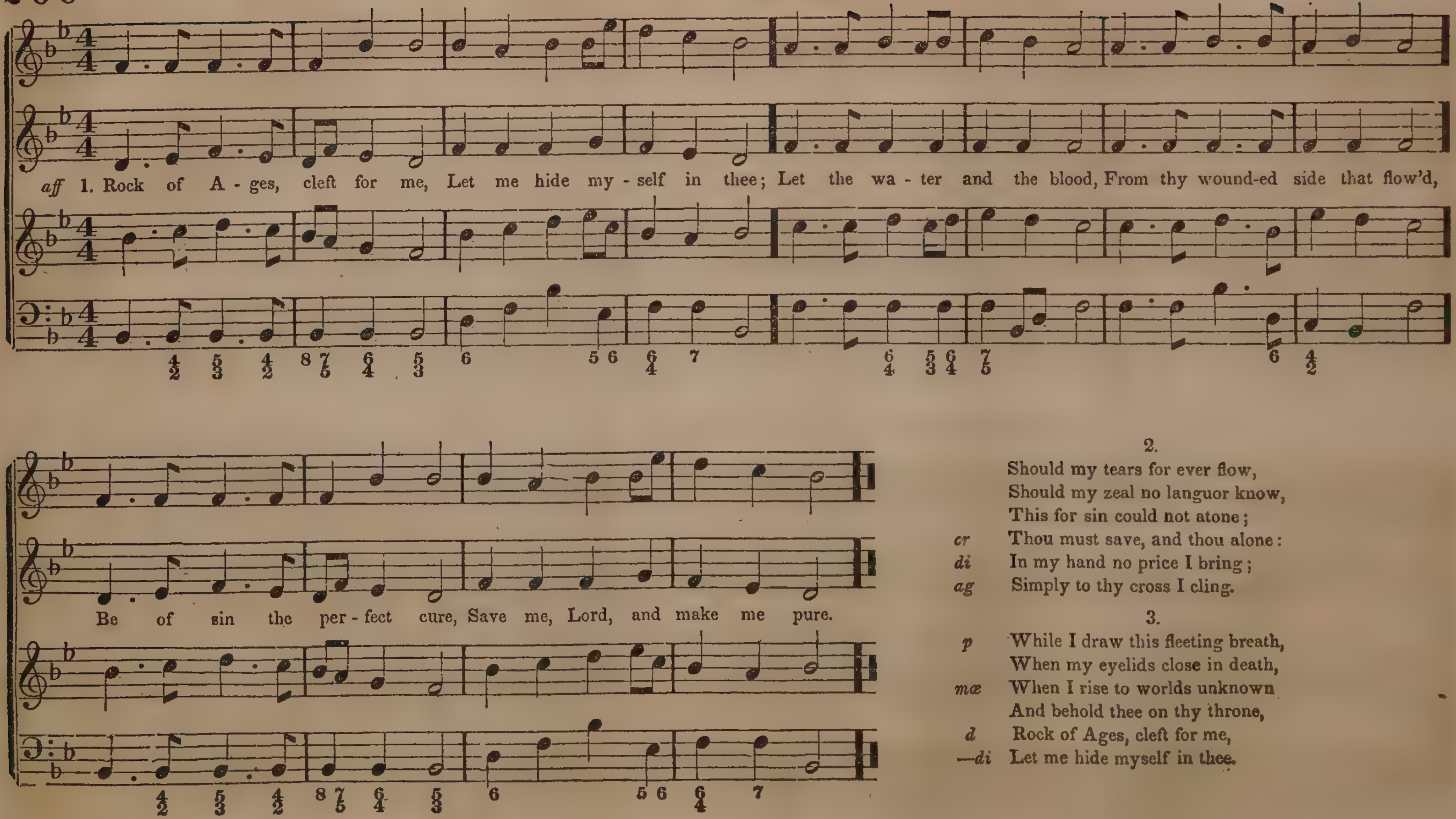
REDEMPTION. 7s. Double.

K—lff.


Ye who see the Fa - ther's grace Beam-ing in the Saviour's
Now be - gin the heav'nly theme, Sing a - loud in Je - sus' name;
Ye who his sal - va - tion prove, Tri-umph in re - deem - ing love:
Ye who see the Fa - ther's grace, Beam - ing in the Sa - viour's
6 4 3 7 5 6 4 5 3
3DS
face,
CODA—last line of the Hymn.
As to Ca-naan on ye move, Praise and bless re - deem - ing love, Praise and bless re - deem - ing love.
face,
6 6 6 4 7 6 4 5 3

ZADOC. 7s. 6 LINES.

K—lff.


aff 1. Rock of A - ges, cleft for me, Let me hide my - self in thee; Let the wa - ter and the blood, From thy wound-ed side that flow'd,
Be of sin the per - fect cure, Save me, Lord, and make me pure.

2.

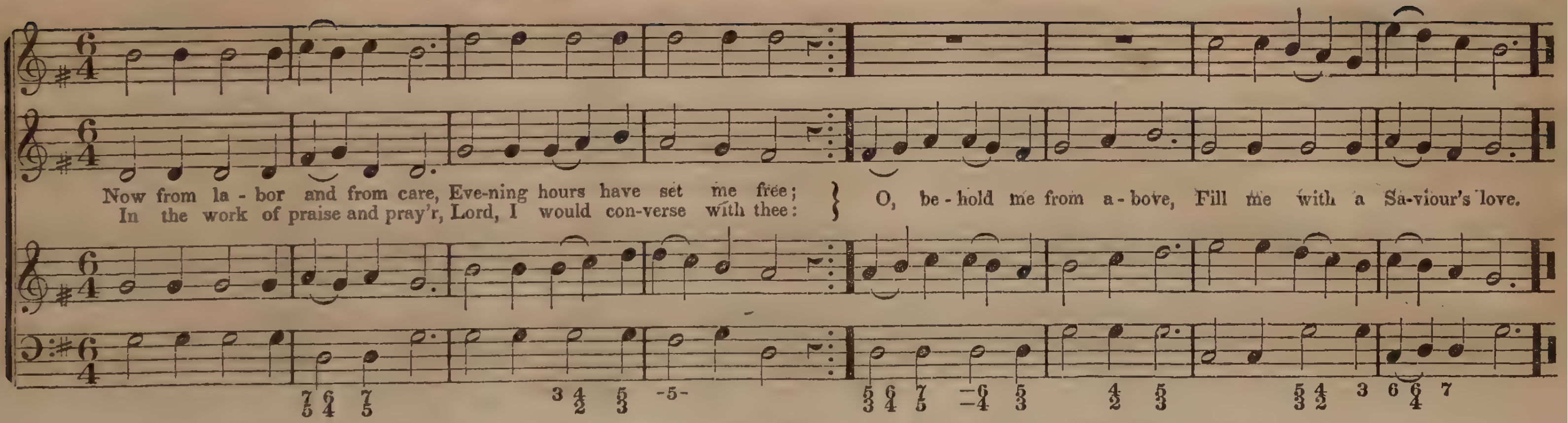
Should my tears for ever flow,
Should my zeal no languor know,
This for sin could not atone;
cr Thou must save, and thou alone:
di In my hand no price I bring;
ag Simply to thy cross I cling.

3.

p While I draw this fleeting breath,
When my eyelids close in death,
mæ When I rise to worlds unknown
And behold thee on thy throne,
d Rock of Ages, cleft for me,
—di Let me hide myself in thee.

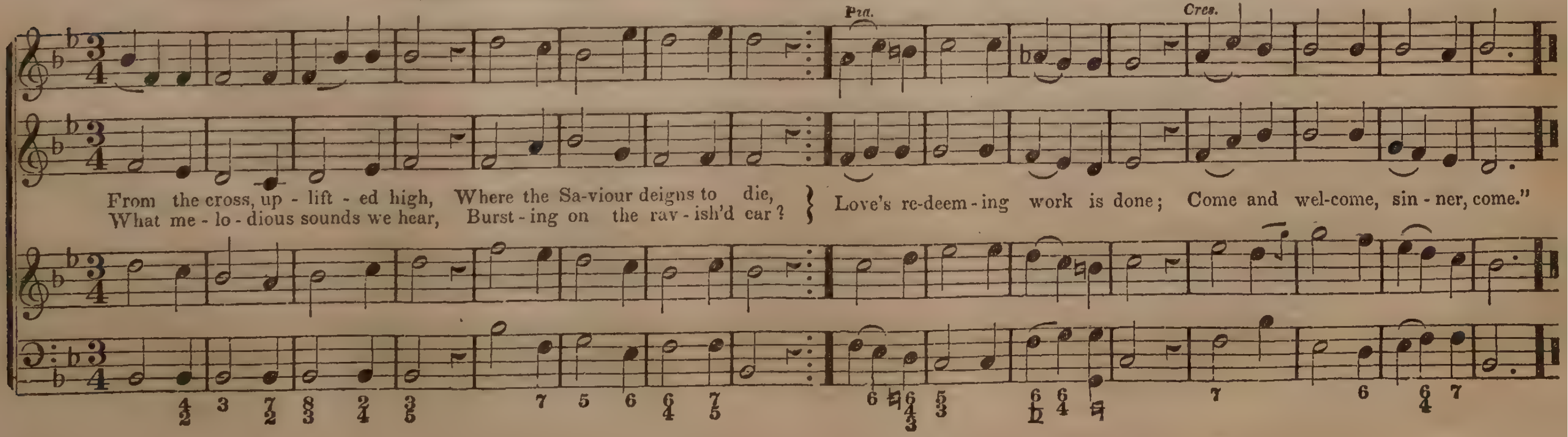
HALLE. 7s. 6 LINES.

German.


Now from la - bor and from care, Eve-ning hours have set me free;
In the work of praise and pray'r, Lord, I would con-verse with thee:
O, be - hold me from a - bove, Fill me with a Sa-viour's love.

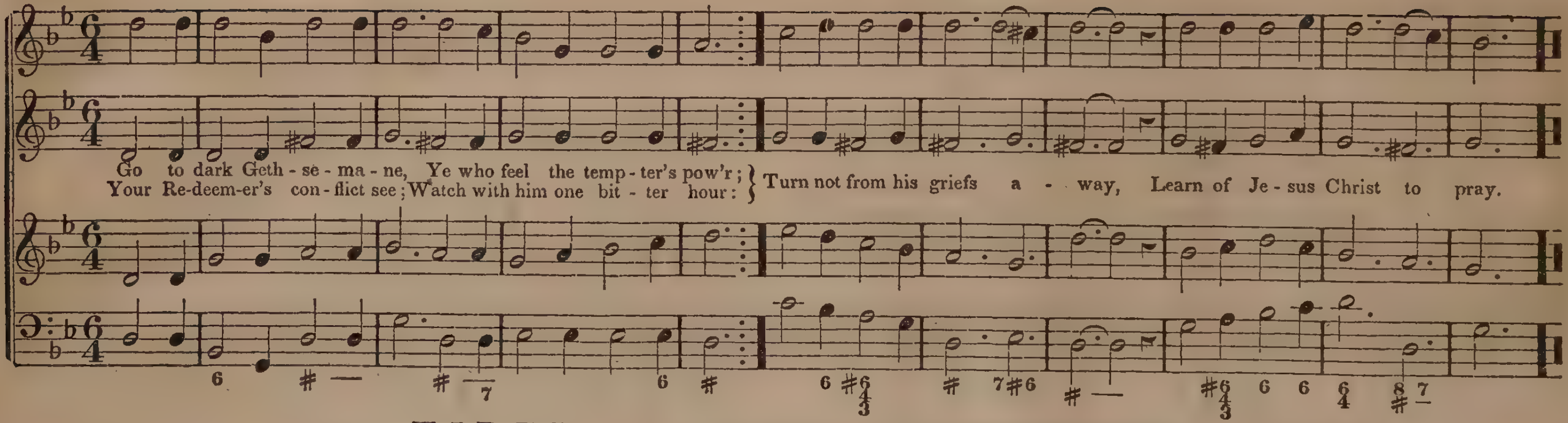
HAWEIS. 7s. 6 LINES.

Pleyel.


Pia.
Cres.
From the cross, up - lift - ed high, Where the Sa-viour deigns to die,
What me - lo - dious sounds we hear, Burst - ing on the rav - ish'd ear?
Love's re-deem - ing work is done; Come and wel-come, sin - ner, come."

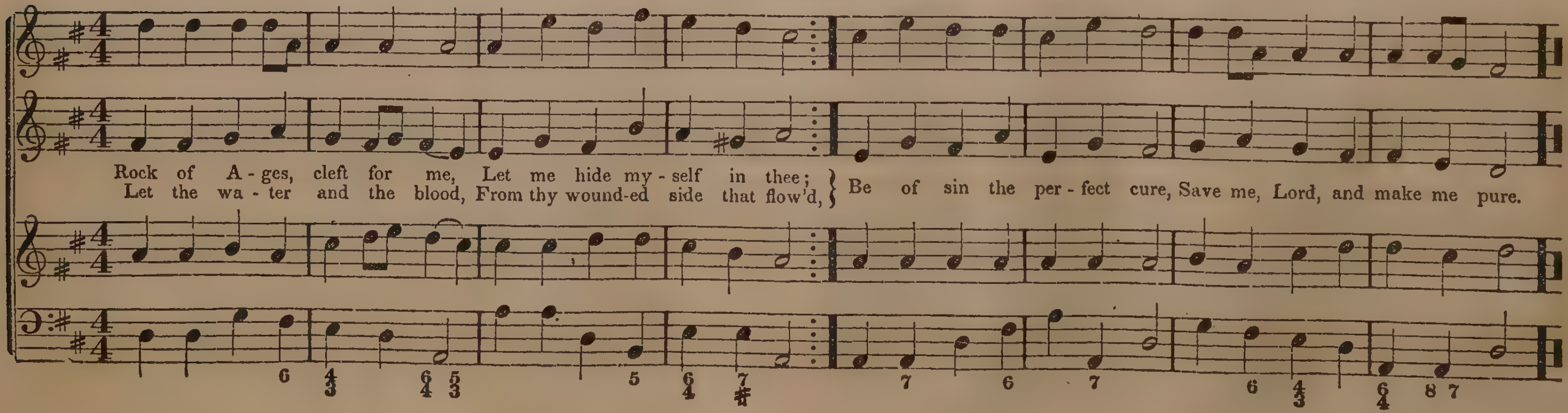
GETHSEMANE 7s 6 LINES.

H.


Go to dark Geth-se-ma-ne, Ye who feel the temp-ter's pow'r;
Your Re-deem-er's con-flict see; Watch with him one bit-ter hour:
Turn not from his griefs a-way, Learn of Je-sus Christ to pray.

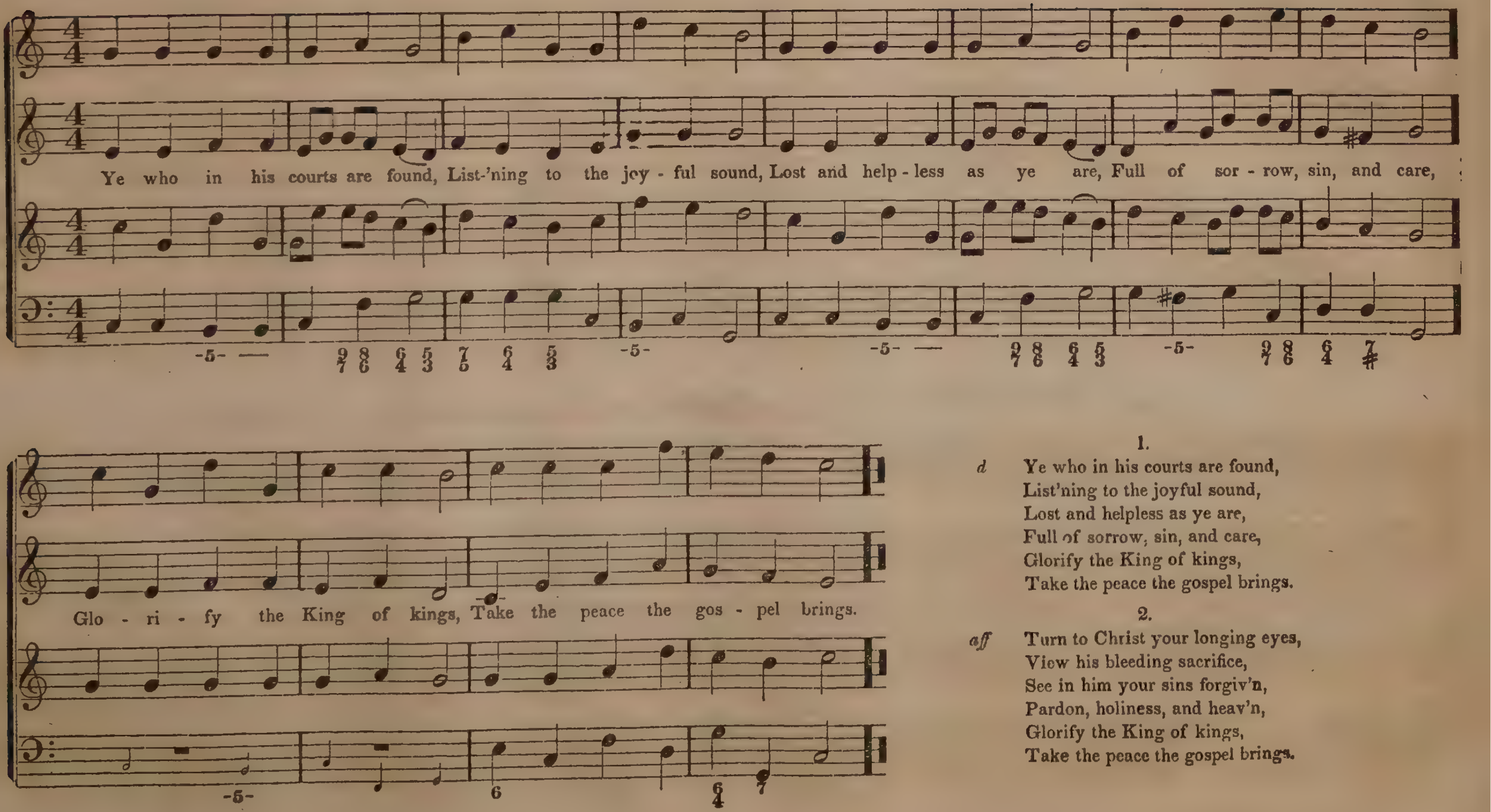
TIBER. 7s. 6 LINES—or 4 LINES, by omitting the repeat.

Old Italian.


Rock of A-ges, cleft for me, Let me hide my-self in thee;
Let the wa-ter and the blood, From thy wound-ed side that flow'd,
Be of sin the per-fect cure, Save me, Lord, and make me pure.

BERKSHIRE. 7s. 6 LINES.

K—lff.


Ye who in his courts are found, List-'ning to the joy - ful sound, Lost and help - less as ye are, Full of sor - row, sin, and care,
Glo - ri - fy the King of kings, Take the peace the gos - pel brings.

1.

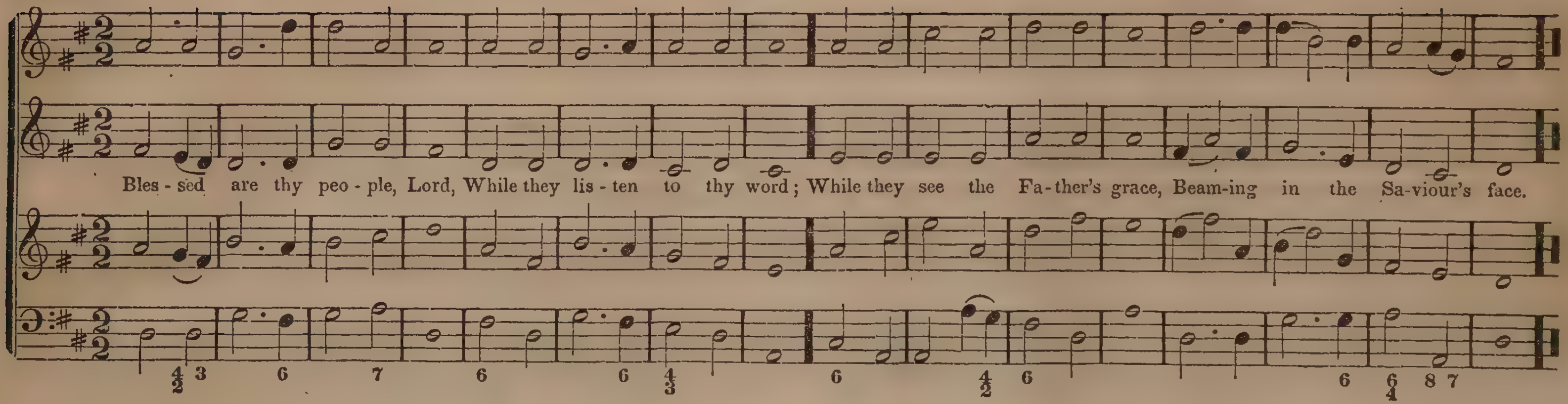
d Ye who in his courts are found,
List'ning to the joyful sound,
Lost and helpless as ye are,
Full of sorrow, sin, and care,
Glorify the King of kings,
Take the peace the gospel brings.

2.

aff Turn to Christ your longing eyes,
View his bleeding sacrifice,
See in him your sins forgiv'n,
Pardon, holiness, and heav'n,
Glorify the King of kings,
Take the peace the gospel brings.

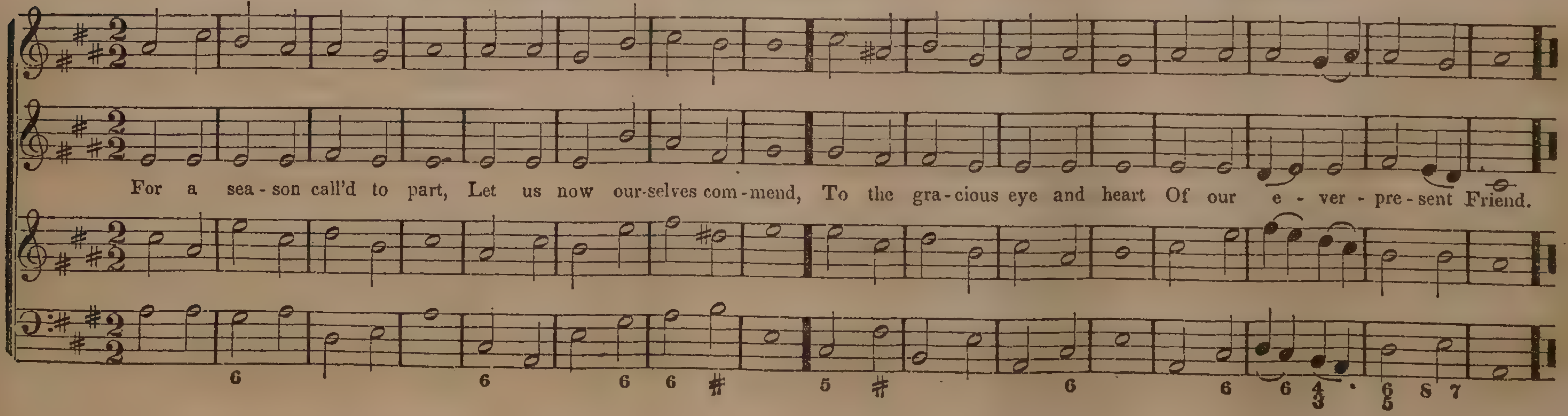
REED. 7s. [Single.]

J. Lucas.


Bles - sed are thy peo - ple, Lord, While they lis - ten to thy word; While they see the Fa - ther's grace, Beam-ing in the Sa-viour's face.
4 2 3 6 7 6 6 4 3 6 4 2 6 6 6 4 8 7

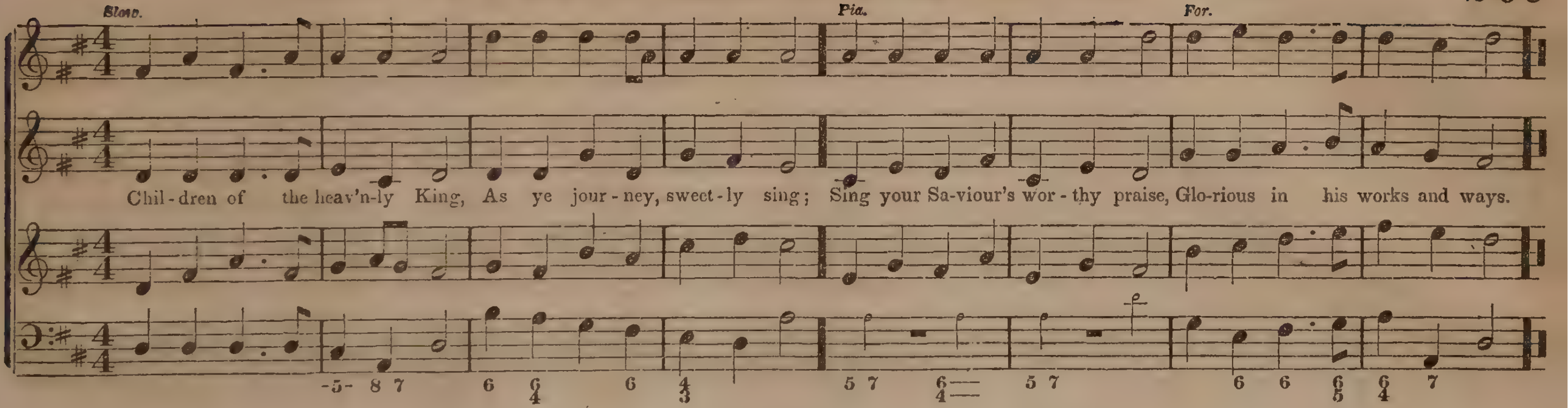
QUEBEC. 7s. [Single.]

English Theme.


For a sea - son call'd to part, Let us now our-selves com - mend, To the gra - cious eye and heart Of our e - ver - pre - sent Friend.
6 6 6 6 ♯ 5 ♯ 6 6 6 4 3 6 5 8 7

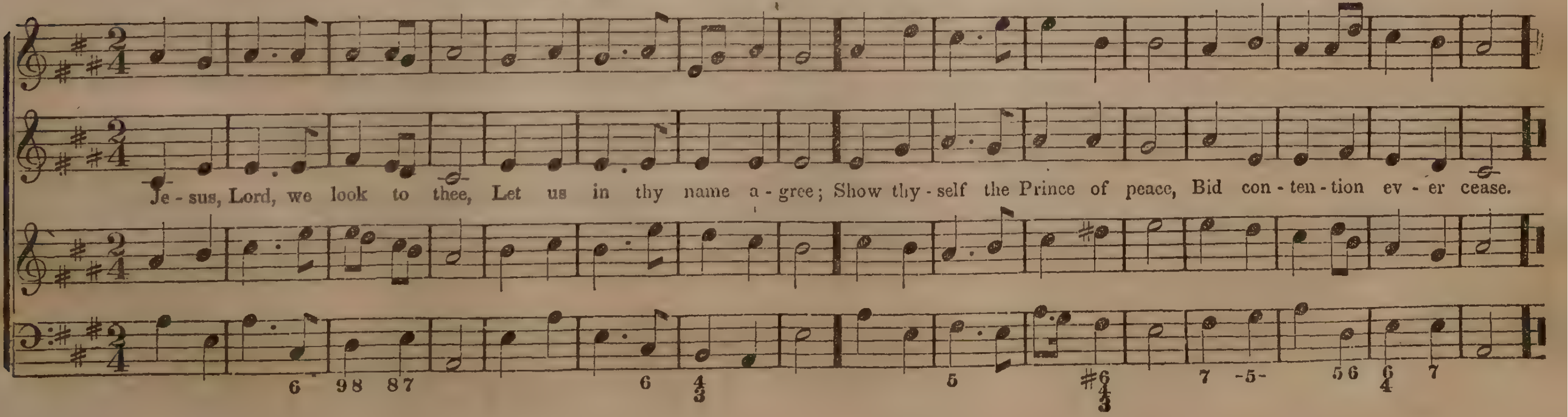
SAWBRIDGE. 7s. Single.

Collier.


Slow.
Pia.
For.
Chil-dren of the heav'n-ly King, As ye jour-ney, sweet-ly sing; Sing your Sa-viour's wor-thy praise, Glo-rious in his works and ways.

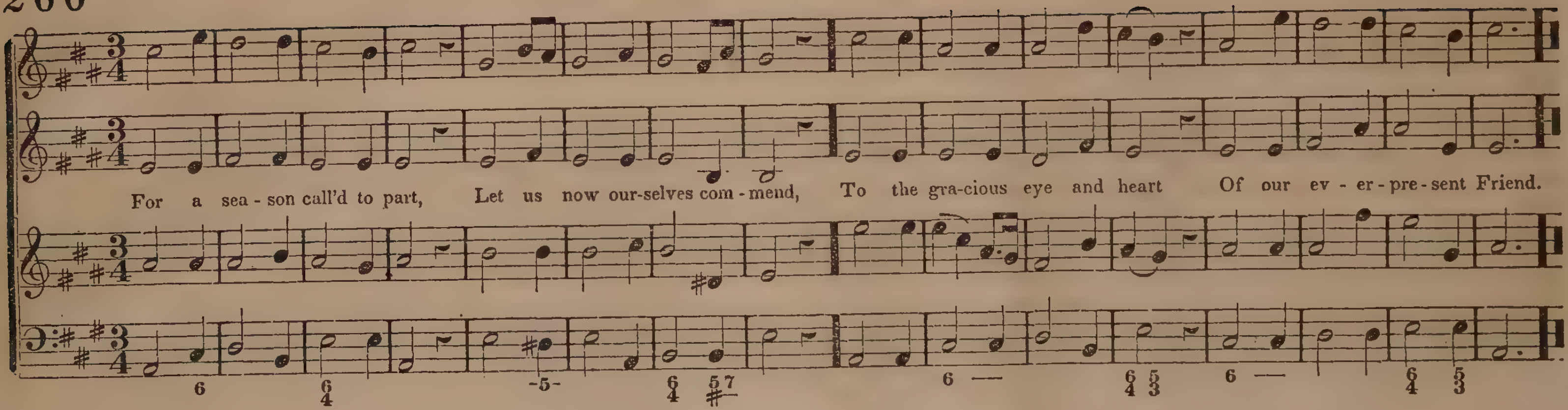
OLEAN. 7s. [Single.]

H.


Je-sus, Lord, we look to thee, Let us in thy name a-gree; Show thy-self the Prince of peace, Bid con-ten-tion ev-er cease.

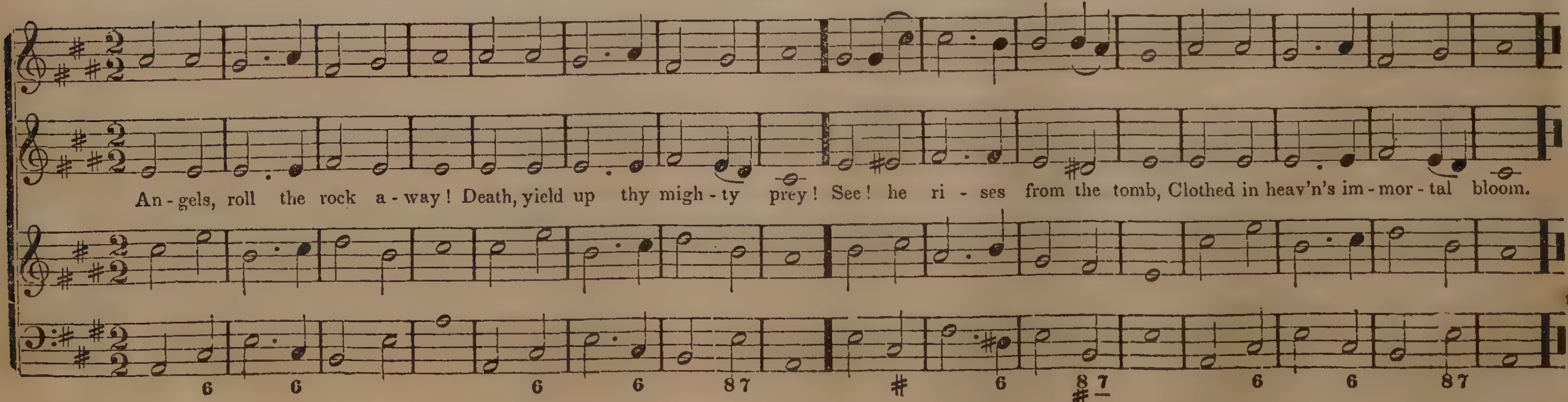
BAVARIA 7s [Single.]

K——lff.

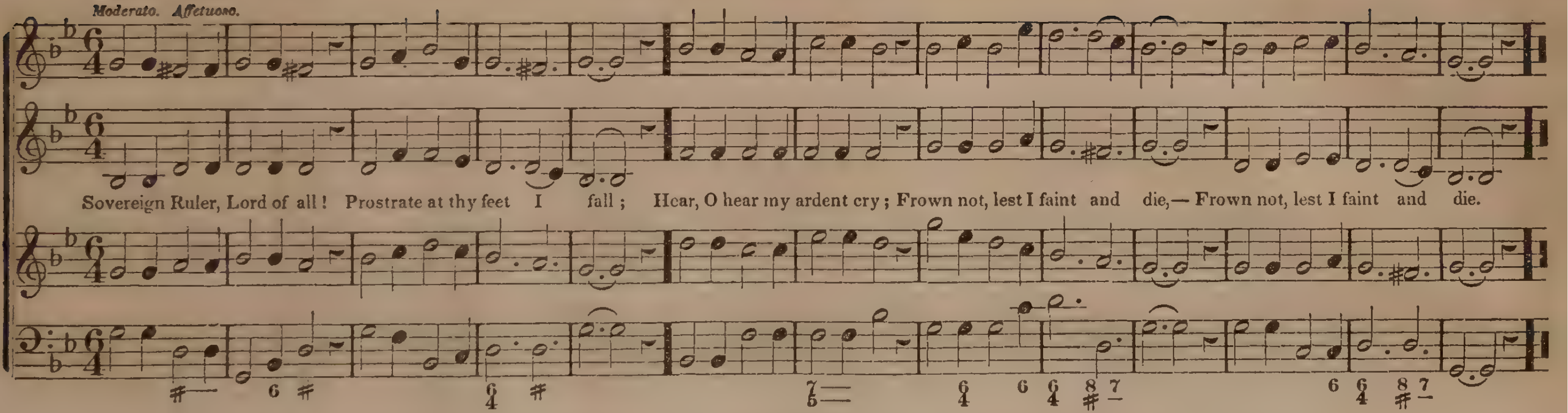

For a sea - son call'd to part, Let us now our-selves com - mend, To the gra-cious eye and heart Of our ev - er - pre - sent Friend.
6 6 4 -5- 6 4 5 7 ♯ 6 — 6 4 5 3 6 — 6 4 5 3

GERMAN HYMN. 7s. [Single.]

Pleyel.

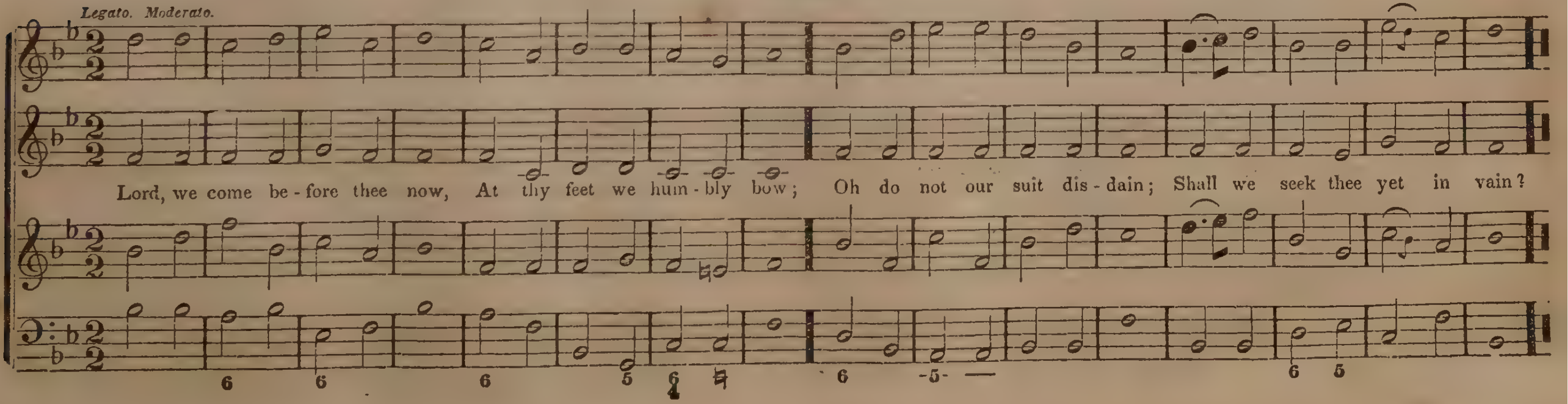

An - gels, roll the rock a - way! Death, yield up thy migh - ty prey! See! he ri - ses from the tomb, Clothed in heav'n's im - mor - tal bloom.
6 6 6 6 8 7 ♯ 6 8 ♯ 7 6 6 8 7

WARSAW. 7s. [Single.]


Moderato. Affetuoso.
Sovereign Ruler, Lord of all! Prostrate at thy feet I fall; Hear, O hear my ardent cry; Frown not, lest I faint and die,— Frown not, lest I faint and die.

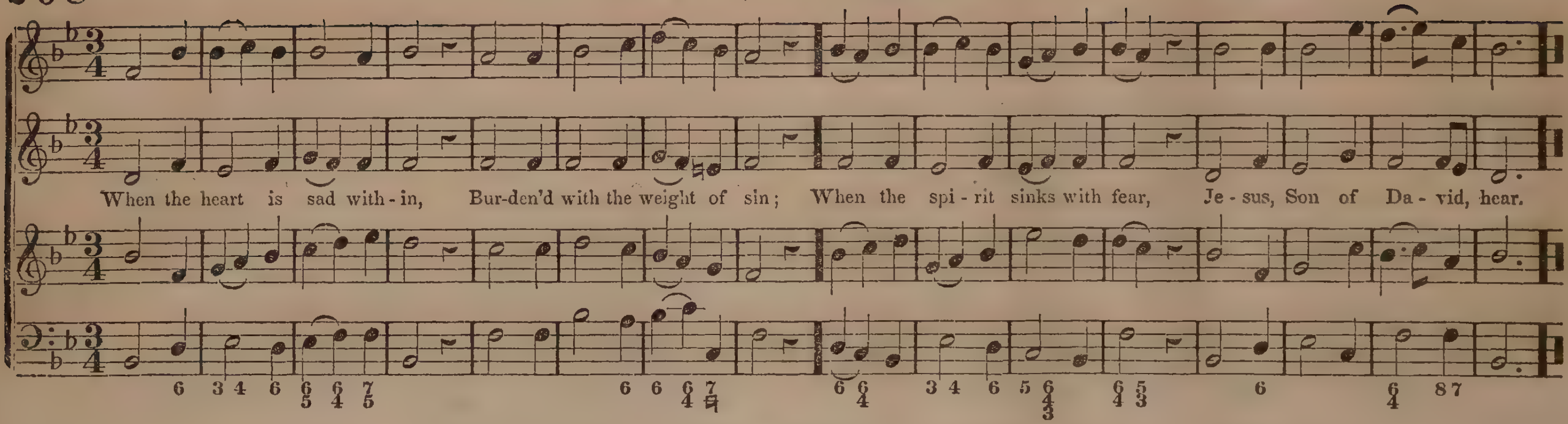
CHAPEL. 7s. [Single.]

Dwight.


Legato. Moderato.
Lord, we come be - fore thee now, At thy feet we hum - bly bow; Oh do not our suit dis - dain; Shall we seek thee yet in vain?

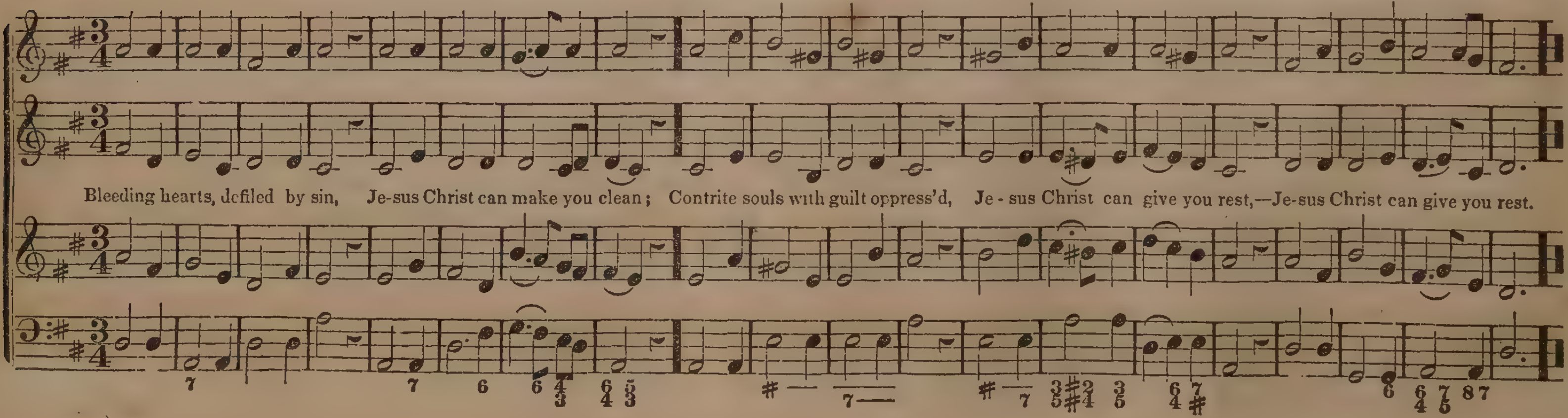
FRANKFORT. 7s [Single.]

S. Mather.

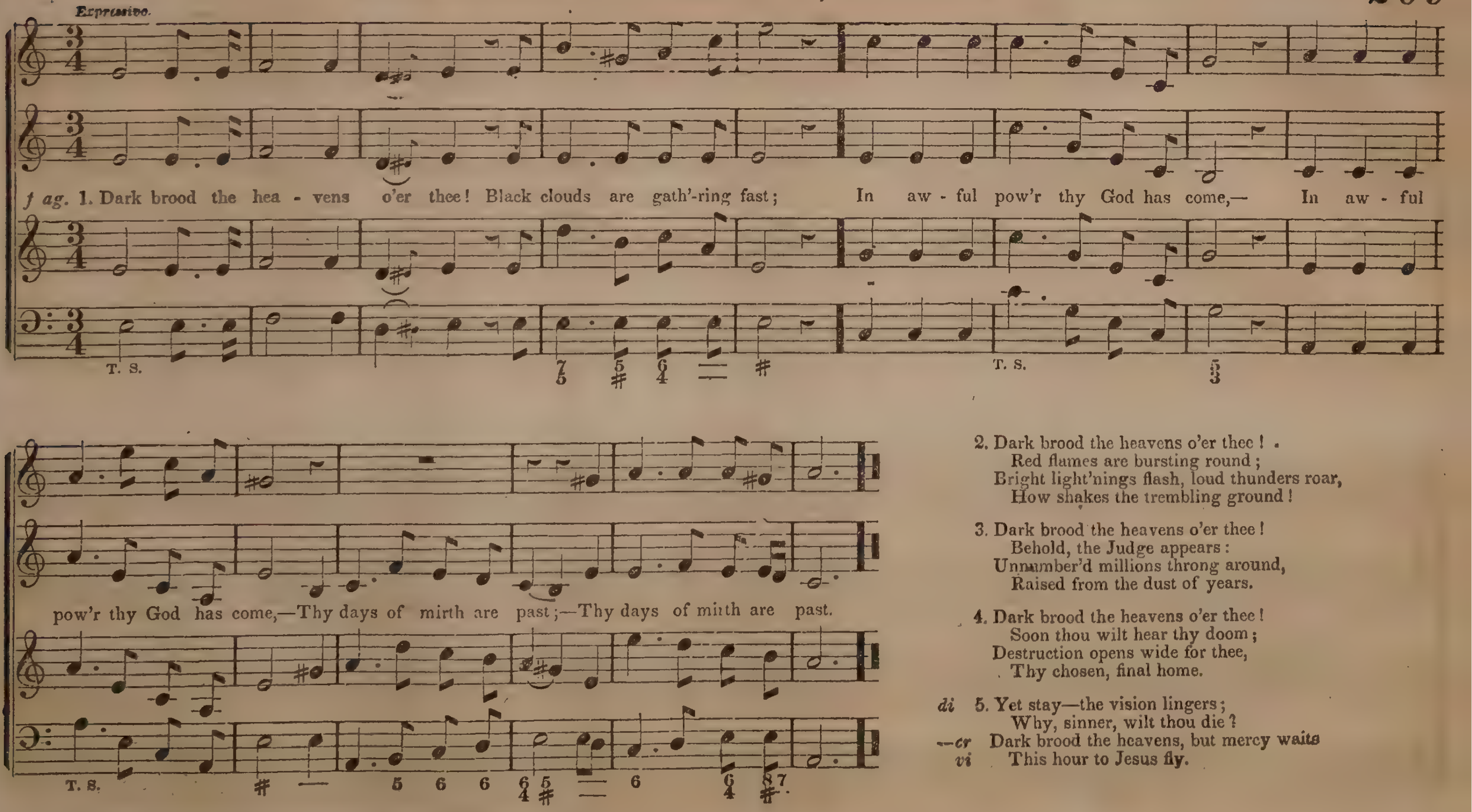

When the heart is sad with-in, Bur-den'd with the weight of sin; When the spi-rit sinks with fear, Je-sus, Son of Da-vid, hear.

CALAIS. 7s. [Single.]

Chants Chretiens.


Bleeding hearts, defiled by sin, Je-sus Christ can make you clean; Contrite souls with guilt oppress'd, Je-sus Christ can give you rest,—Je-sus Christ can give you rest.

“Dark Brood the Heavens.” 7s, 6s & 8s.* Spiritual Songs—by permission.


Expressivo.
f ag. 1. Dark brood the hea - vens o'er thee! Black clouds are gath'-ring fast; In aw - ful pow'r thy God has come,— In aw - ful
pow'r thy God has come,—Thy days of mirth are past;—Thy days of mirth are past.
T. S.
7 5
5 #
6 4
#
T. S.
5 3
T. S.
#
5
6
6
6 4
5 #
6
6 4
8 7 #

2. Dark brood the heavens o'er thee!
Red flames are bursting round;
Bright light'nings flash, loud thunders roar,
How shakes the trembling ground!

3. Dark brood the heavens o'er thee!
Behold, the Judge appears:
Unnumber'd millions throng around,
Raised from the dust of years.

4. Dark brood the heavens o'er thee!
Soon thou wilt hear thy doom;
Destruction opens wide for thee,
Thy chosen, final home.

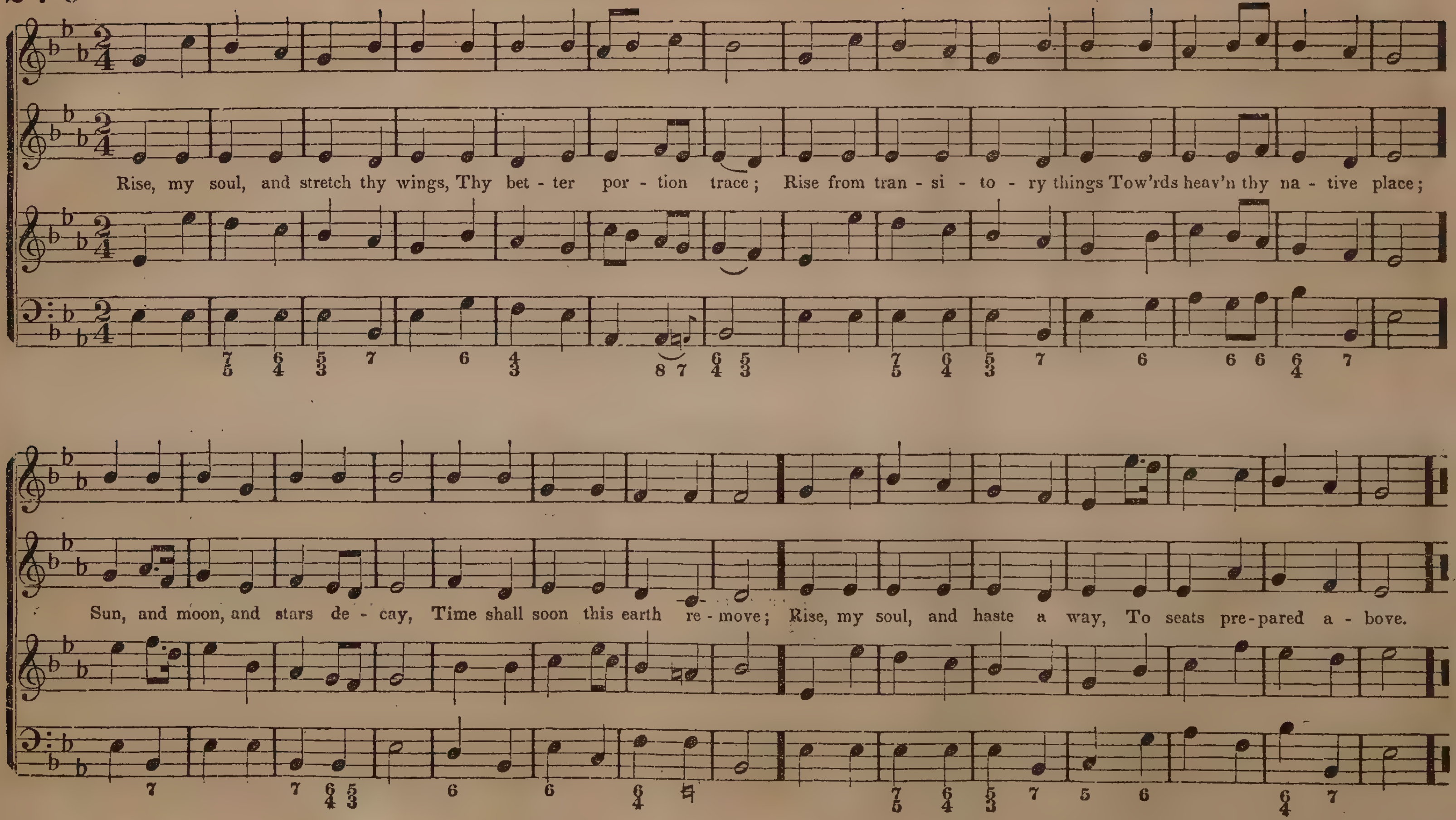
di 5. Yet stay—the vision lingers;
Why, sinner, wilt thou die?
--cr Dark brood the heavens, but mercy waits
vi This hour to Jesus fly.

---

* This differs from Short Metre only by an additional syllable in the first line.

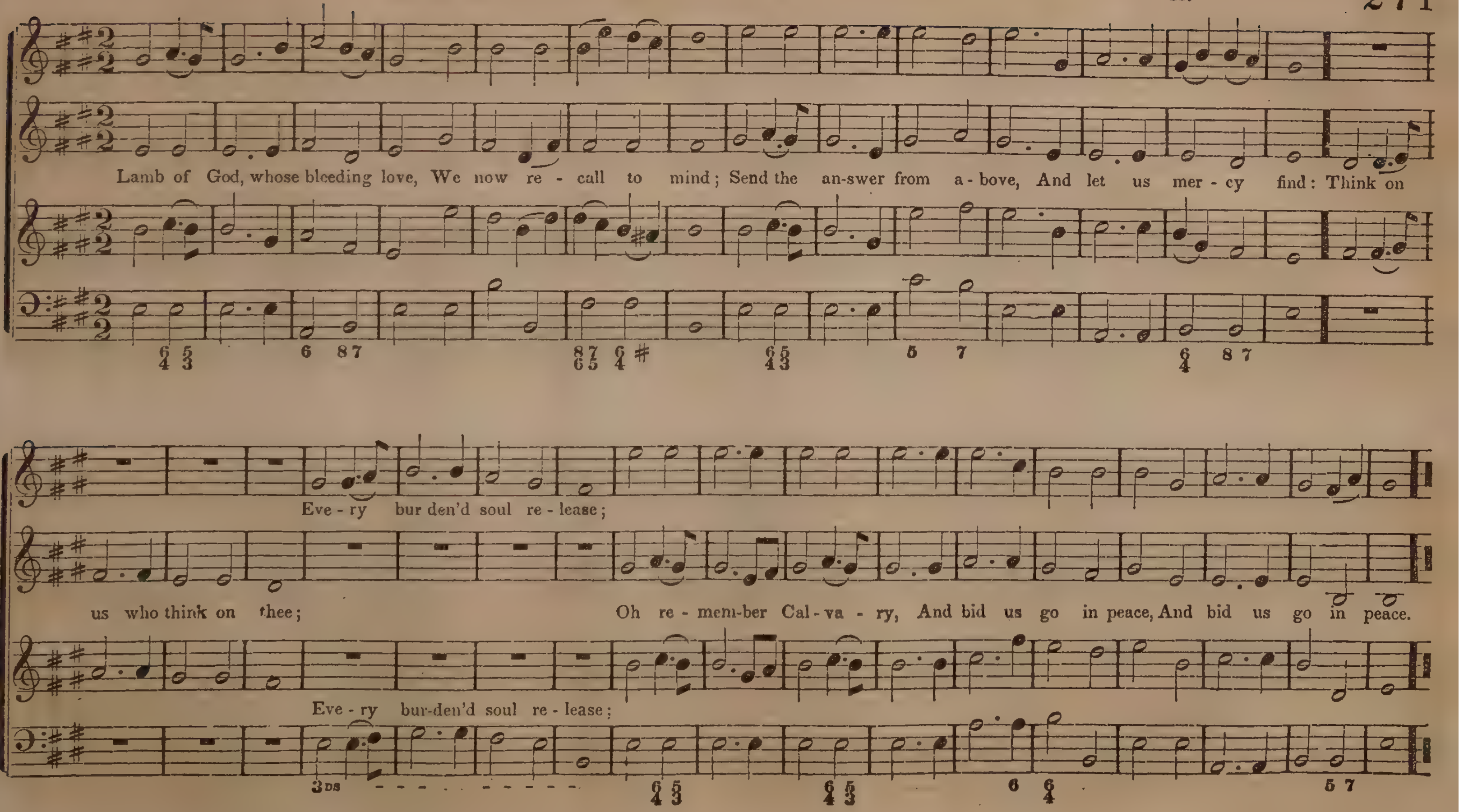
HALSTED. 7s & 6s.

K—Iff.


Rise, my soul, and stretch thy wings, Thy bet - ter por - tion trace; Rise from tran - si - to - ry things Tow'rds heav'n thy na - tive place;
Sun, and moon, and stars de - cay, Time shall soon this earth re - move; Rise, my soul, and haste a way, To seats pre-pared a - bove.

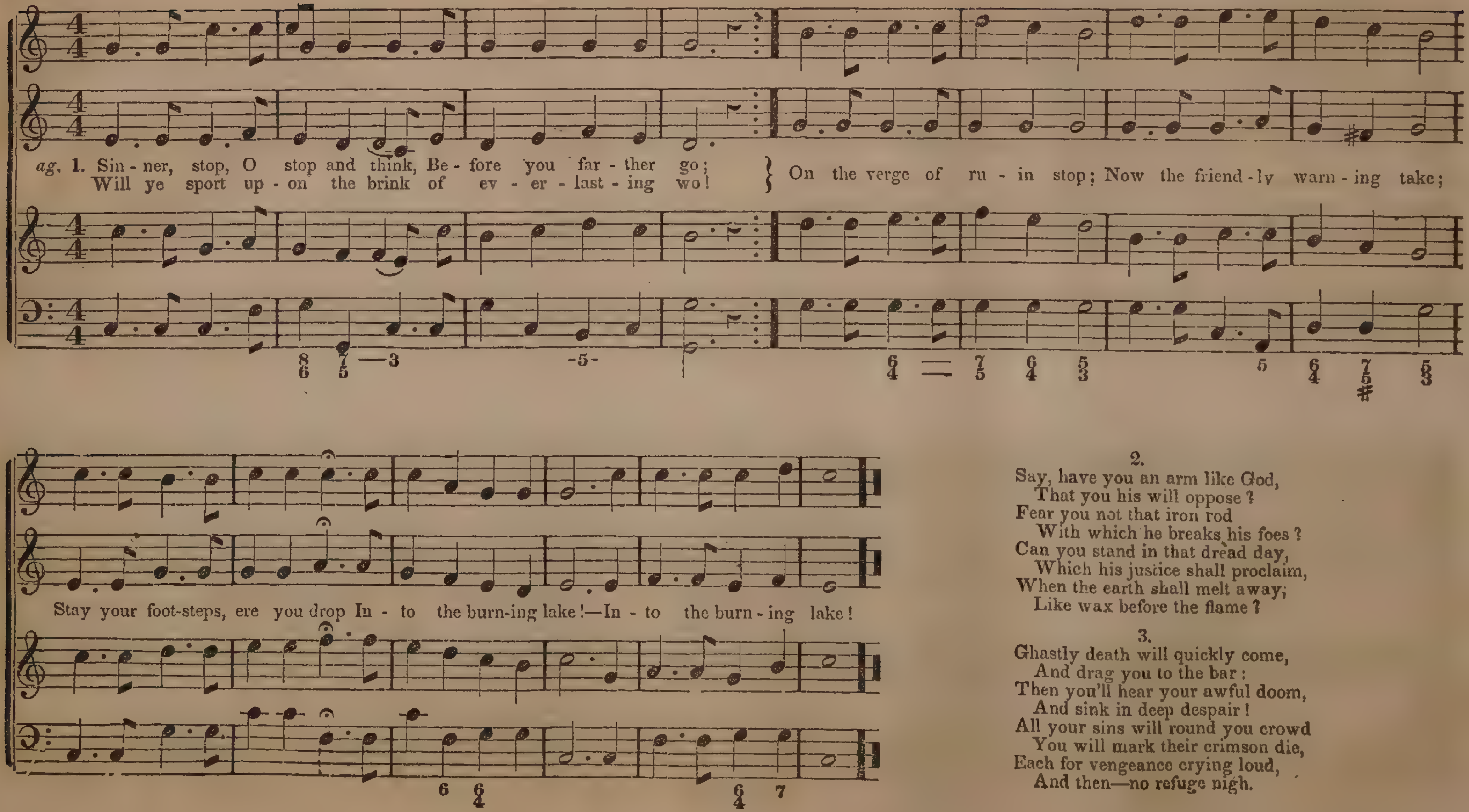
MEMORIAL 7s & 6s.

H.


Lamb of God, whose bleeding love, We now re - call to mind; Send the an-swer from a - bove, And let us mer - cy find: Think on
6 5
4 3
6 8 7
8 7 6 #
6 5 4
6 5
4 3
5 7
6 8 7
4
Eve - ry bur den'd soul re - lease;
us who think on thee; Oh re - mem-ber Cal - va - ry, And bid us go in peace, And bid us go in peace.
Eve - ry bur-den'd soul re - lease;
3DS
6 5
4 3
6 5
4 3
6 6
4
5 7

EXPOSTULATION. 7s & 6s.

Arranged from a MS. of S. B. Pond.


ag. 1. Sin - ner, stop, O stop and think, Be - fore you far - ther go;
Will ye sport up - on the brink of ev - er - last - ing wo!
On the verge of ru - in stop; Now the friend - ly warn - ing take;
Stay your foot-steps, ere you drop In - to the burn-ing lake!—In - to the burn - ing lake!

2.

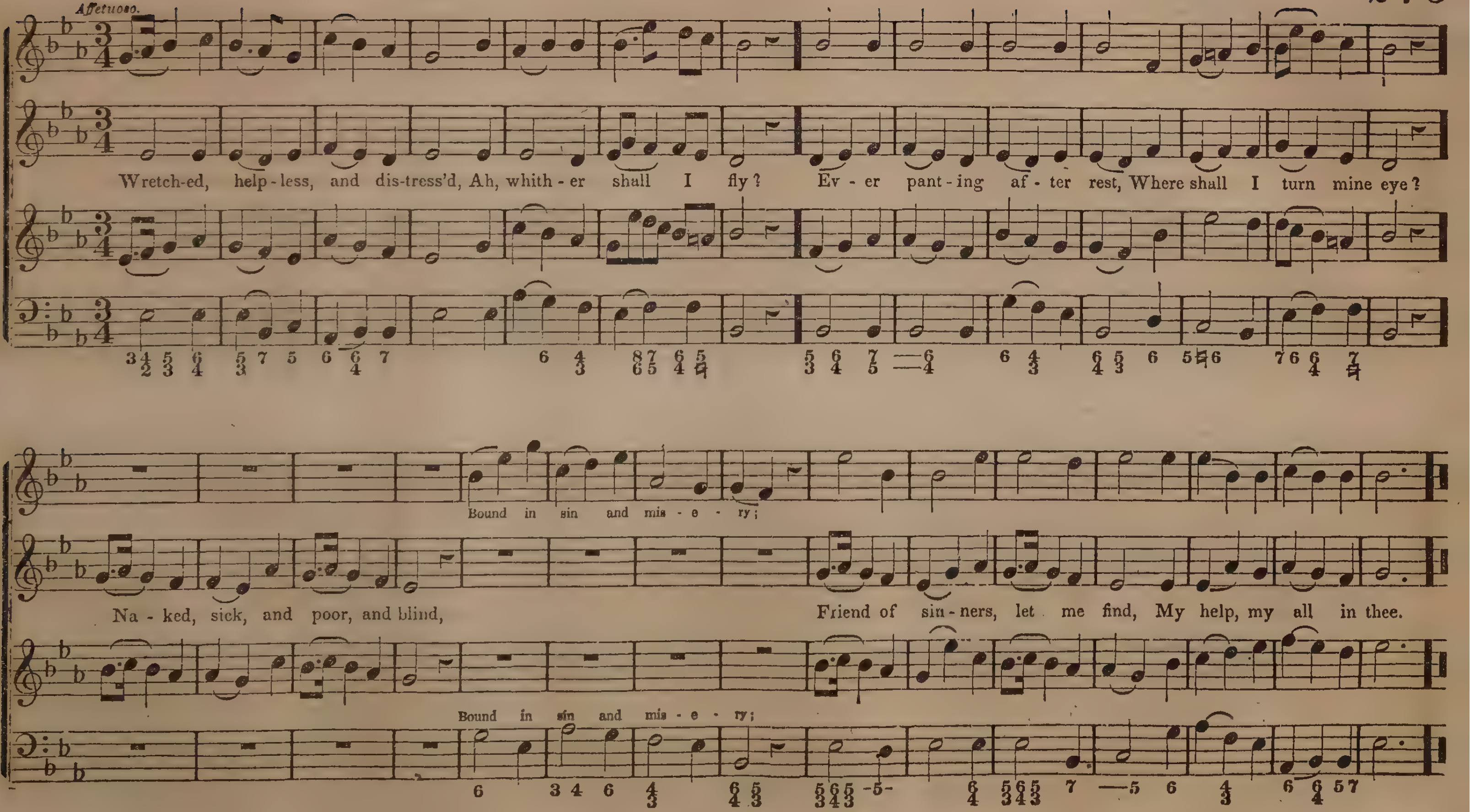
Say, have you an arm like God,
That you his will oppose?
Fear you not that iron rod
With which he breaks his foes?
Can you stand in that dread day,
Which his justice shall proclaim,
When the earth shall melt away;
Like wax before the flame?

3.

Ghastly death will quickly come,
And drag you to the bar:
Then you'll hear your awful doom,
And sink in deep despair!
All your sins will round you crowd
You will mark their crimson die,
Each for vengeance crying loud,
And then—no refuge nigh.

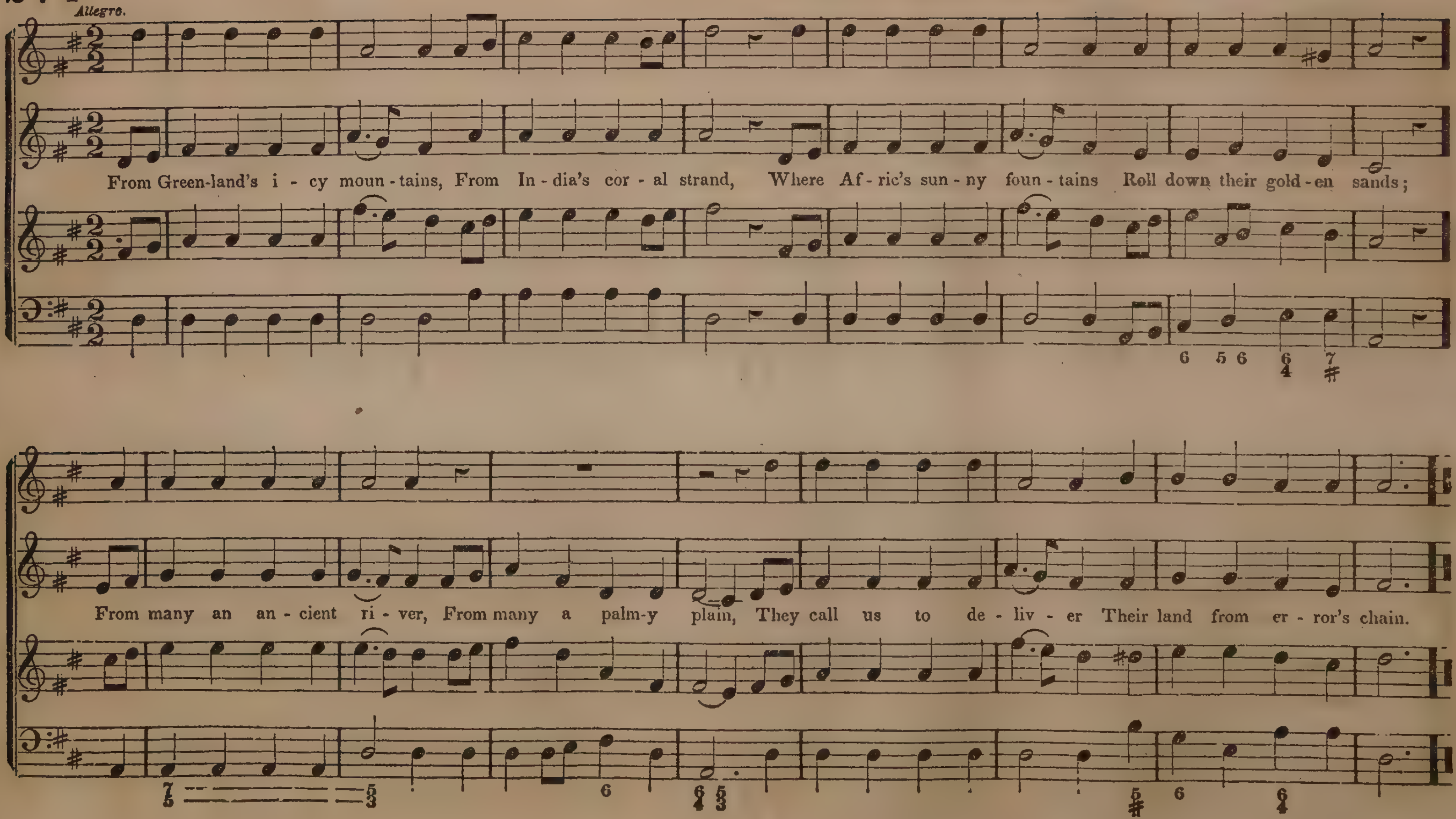
DEPTFORD. 7s & 6s.

Old English.

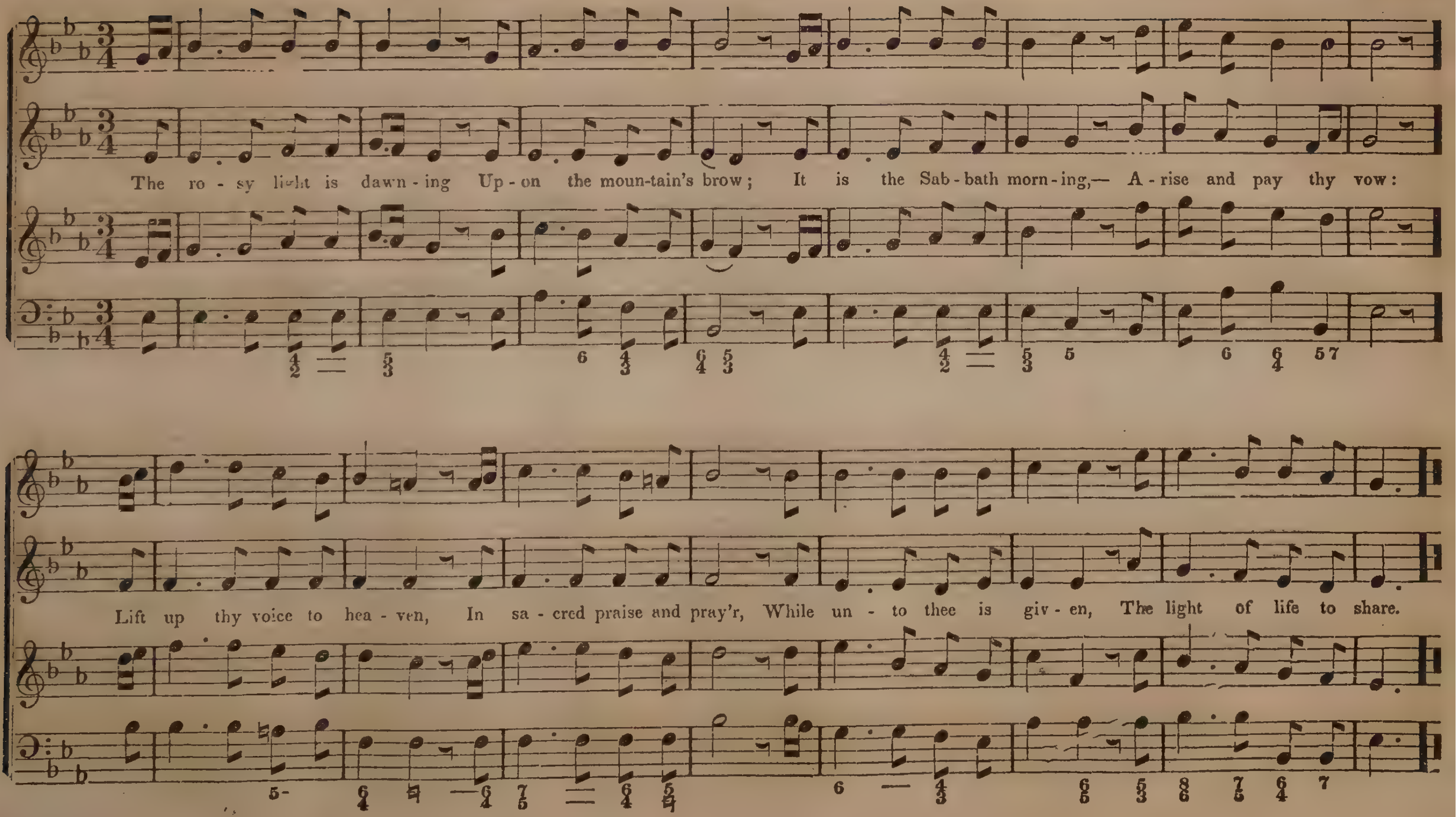

Affetuoso.
Wretch-ed, help-less, and dis-tress'd, Ah, whith-er shall I fly?
Ev-er pant-ing af-ter rest, Where shall I turn mine eye?
Na-ked, sick, and poor, and blind,
Bound in sin and mis-e-ry;
Friend of sin-ners, let me find, My help, my all in thee.

HOREB. 7s & 6s. Peculiar.

H. Wolff, of Switzerland.

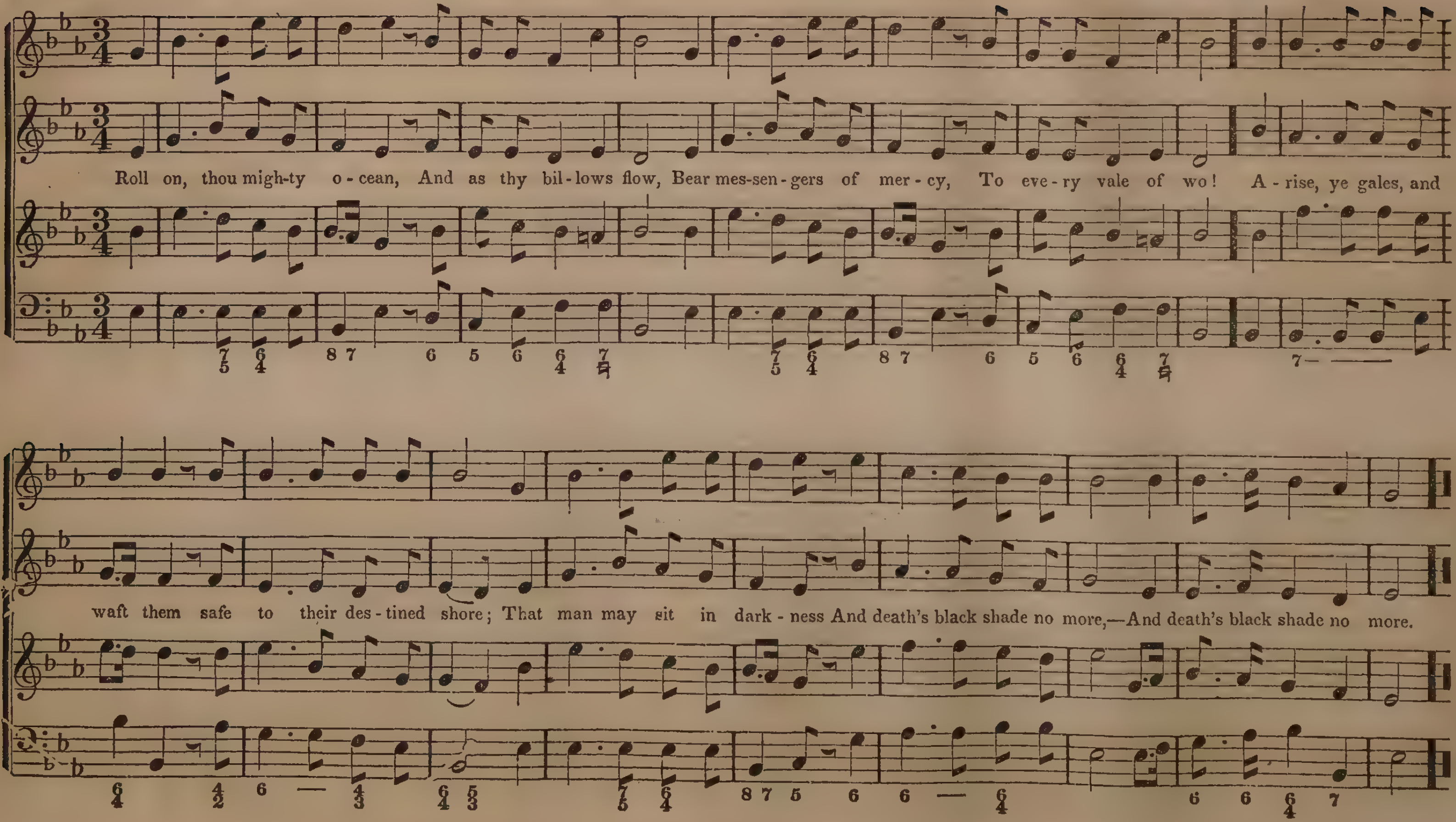

Allegro.
From Green-land's i - cy moun - tains, From In - dia's cor - al strand, Where Af - ric's sun - ny foun - tains Roll down their gold - en sands;
6 5 6 6 4 7 ♯
From many an an - cient ri - ver, From many a palm-y plain, They call us to de - liv - er Their land from er - ror's chain.
7 5 5 3 6 6 4 5 3 5 ♯ 6 6 4

YORKVILLE. 7s & 6s Peculiar. H.


The rosy light is dawning Upon the mountain's brow; It is the Sabbath morning,— Arise and pay thy vow:
Lift up thy voice to heaven, In sacred praise and pray'r, While unto thee is given, The light of life to share.

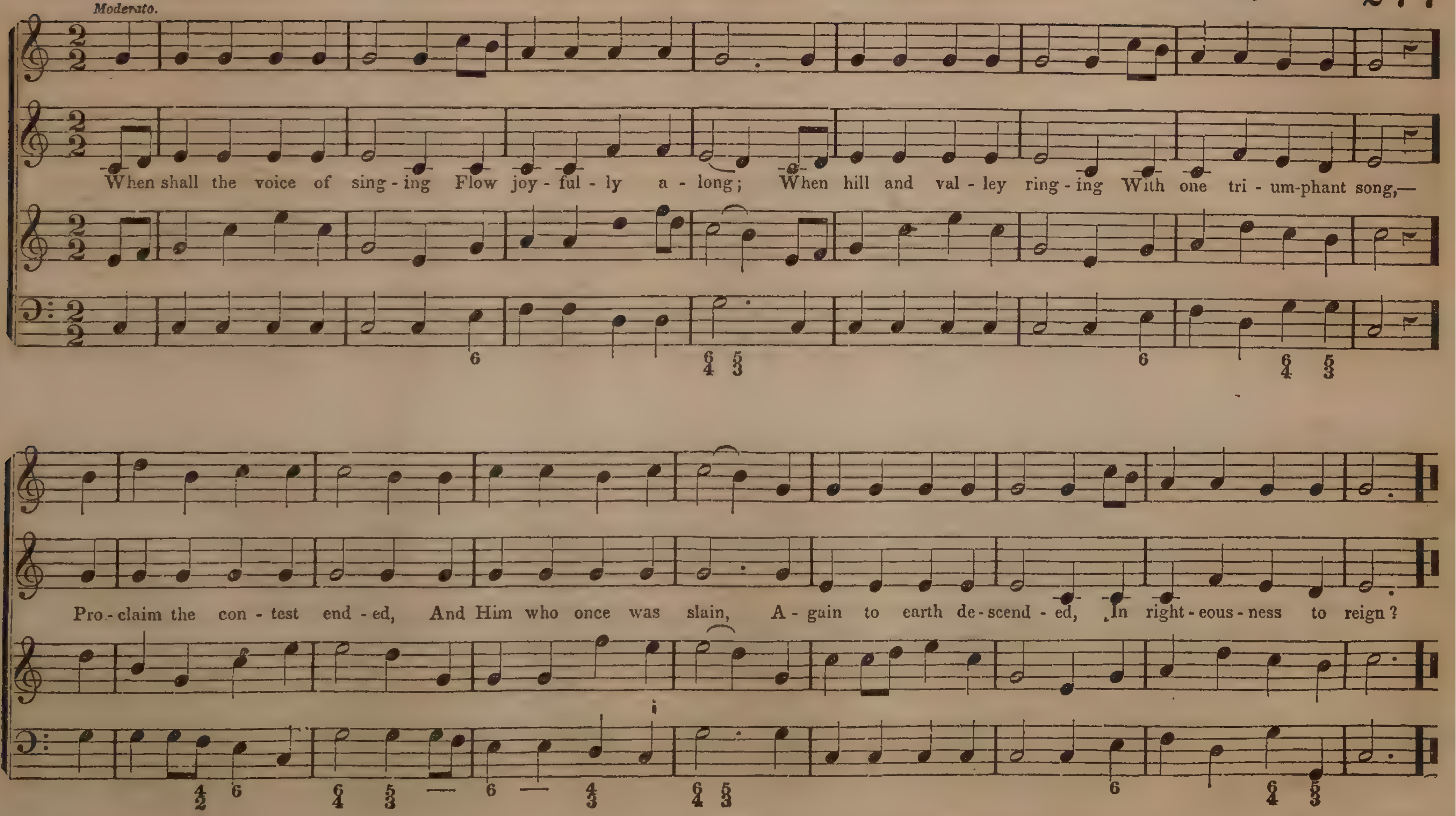
SAXONY. 7s & 6s. [Peculiar.]

Chants Chretiens.


Roll on, thou migh-ty o-cean, And as thy bil-lows flow, Bear mes-sen-gers of mer-cy, To eve-ry vale of wo! A-rise, ye gales, and
waft them safe to their des-tined shore; That man may sit in dark-ness And death's black shade no more,—And death's black shade no more.

LEXINGTON. 7s & 6s. [Peculiar.]

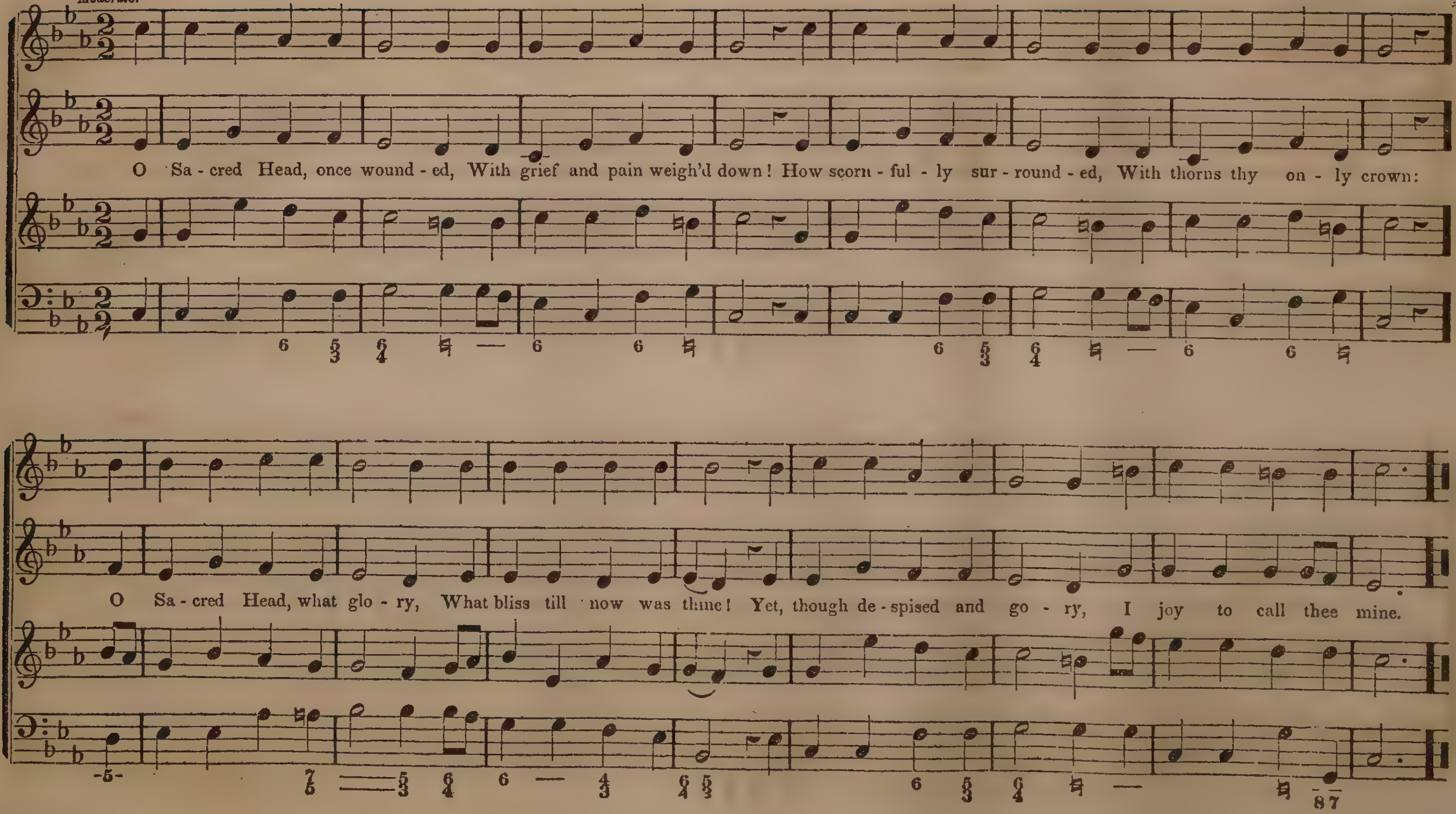
Western Melody.


Moderato.
When shall the voice of sing - ing Flow joy - ful - ly a - long; When hill and val - ley ring - ing With one tri - um-phant song,—
Pro - claim the con - test end - ed, And Him who once was slain, A - gain to earth de - scend - ed, In right - eous - ness to reign?

SACRAMENT. 7s & 6s. [Peculiar.]

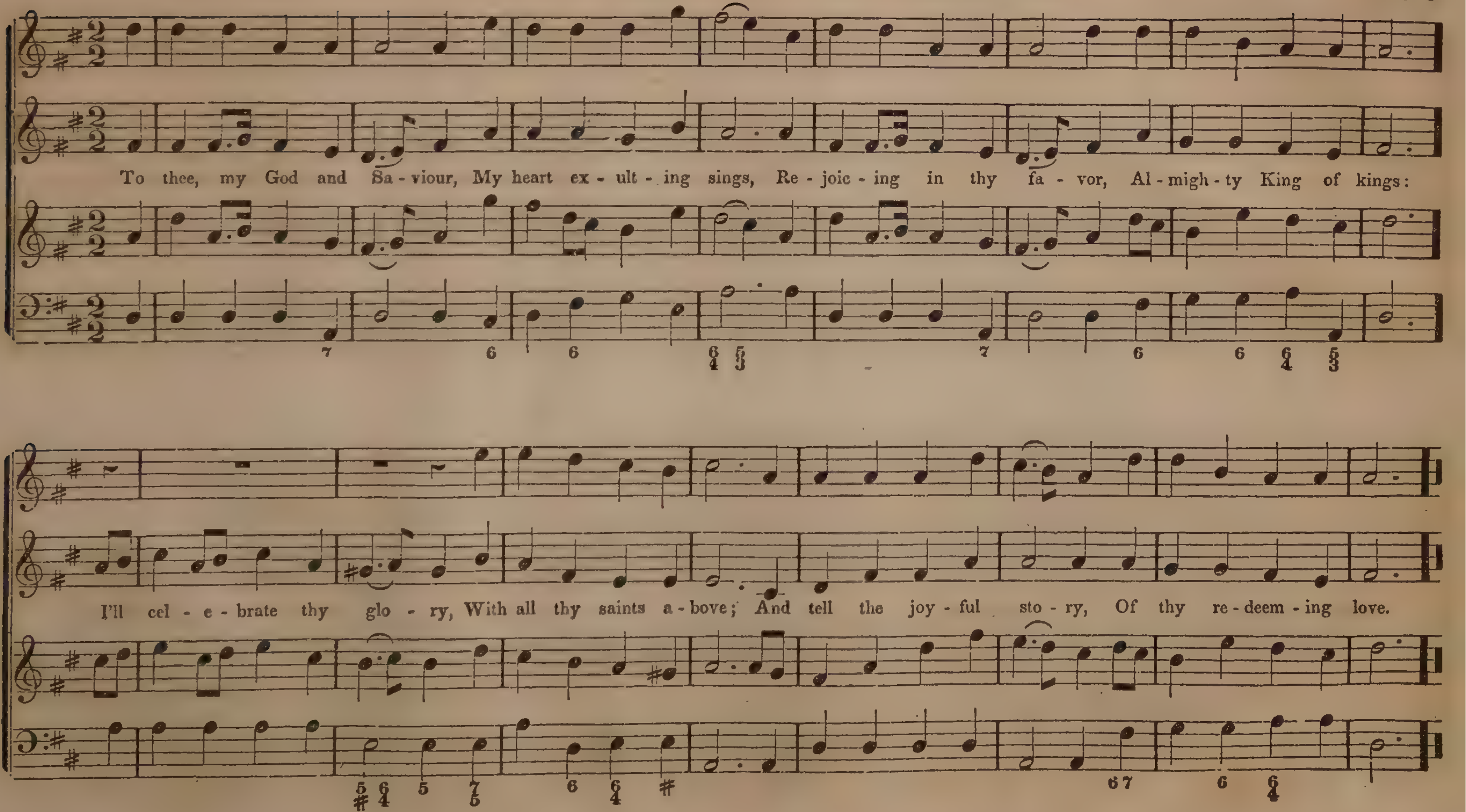
German Theme.

Moderato.


O Sa-cred Head, once wound-ed, With grief and pain weigh'd down! How scorn-ful-ly sur-round-ed, With thorns thy on-ly crown:
O Sa-cred Head, what glo-ry, What bliss till now was thine! Yet, though de-spised and go-ry, I joy to call thee mine.
6 5/3 6/4 ♮ — 6 6 ♮ 6 5/3 6/4 ♮ — 6 6 ♮
-5- 7/5 — 5/3 6/4 6 — 4/3 6/4 5/3 6 5/3 6/4 ♮ — ♮ 8 7

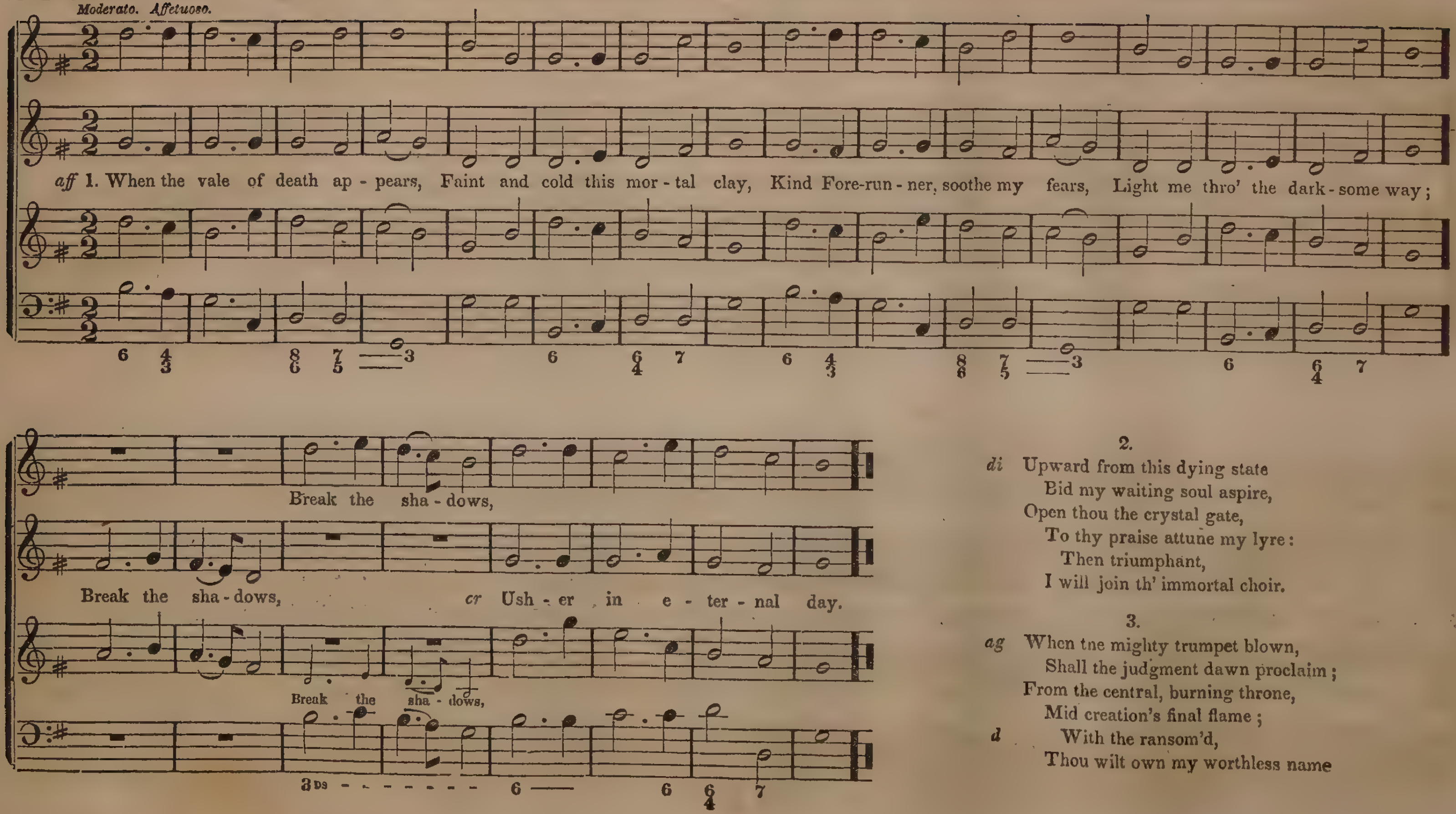
JAMESTOWN. 7s & 6s. [Peculiar.]

R—.


To thee, my God and Saviour, My heart exulting sings, Rejoicing in thy favor, Almighty King of kings:
I'll celebrate thy glory, With all thy saints above; And tell the joyful story, Of thy redeeming love.

HAVERSTRAW. 7s & 4s.

English Theme.

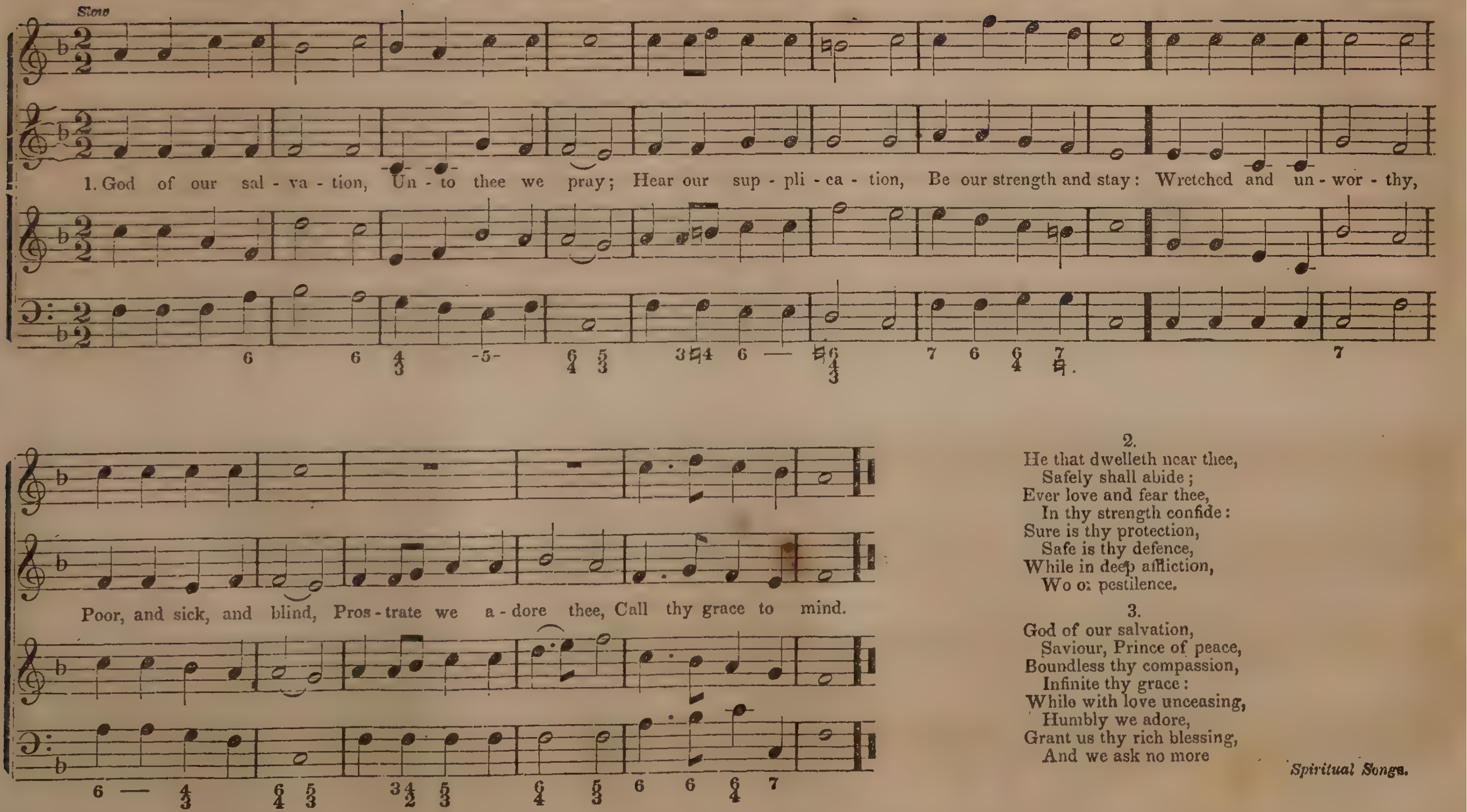

Moderato. Affetuoso.
aff 1. When the vale of death ap - pears, Faint and cold this mor - tal clay, Kind Fore-run - ner, soothe my fears, Light me thro' the dark - some way;
Break the sha - dows,
Break the sha - dows, cr Ush - er in e - ter - nal day.
Break the sha - dows,
3ds 6 6 6 7

2.
di Upward from this dying state
Bid my waiting soul aspire,
Open thou the crystal gate,
To thy praise attune my lyre:
Then triumphant,
I will join th' immortal choir.

3.
ag When the mighty trumpet blown,
Shall the judgment dawn proclaim;
From the central, burning throne,
Mid creation's final flame;
d With the ransom'd,
Thou wilt own my worthless name

NEW HAMPSHIRE. 6s & 5s.

H.


Slow
1. God of our sal - va - tion, Un - to thee we pray; Hear our sup - pli - ca - tion, Be our strength and stay: Wretched and un - wor - thy,
Poor, and sick, and blind, Pros - trate we a - dore thee, Call thy grace to mind.

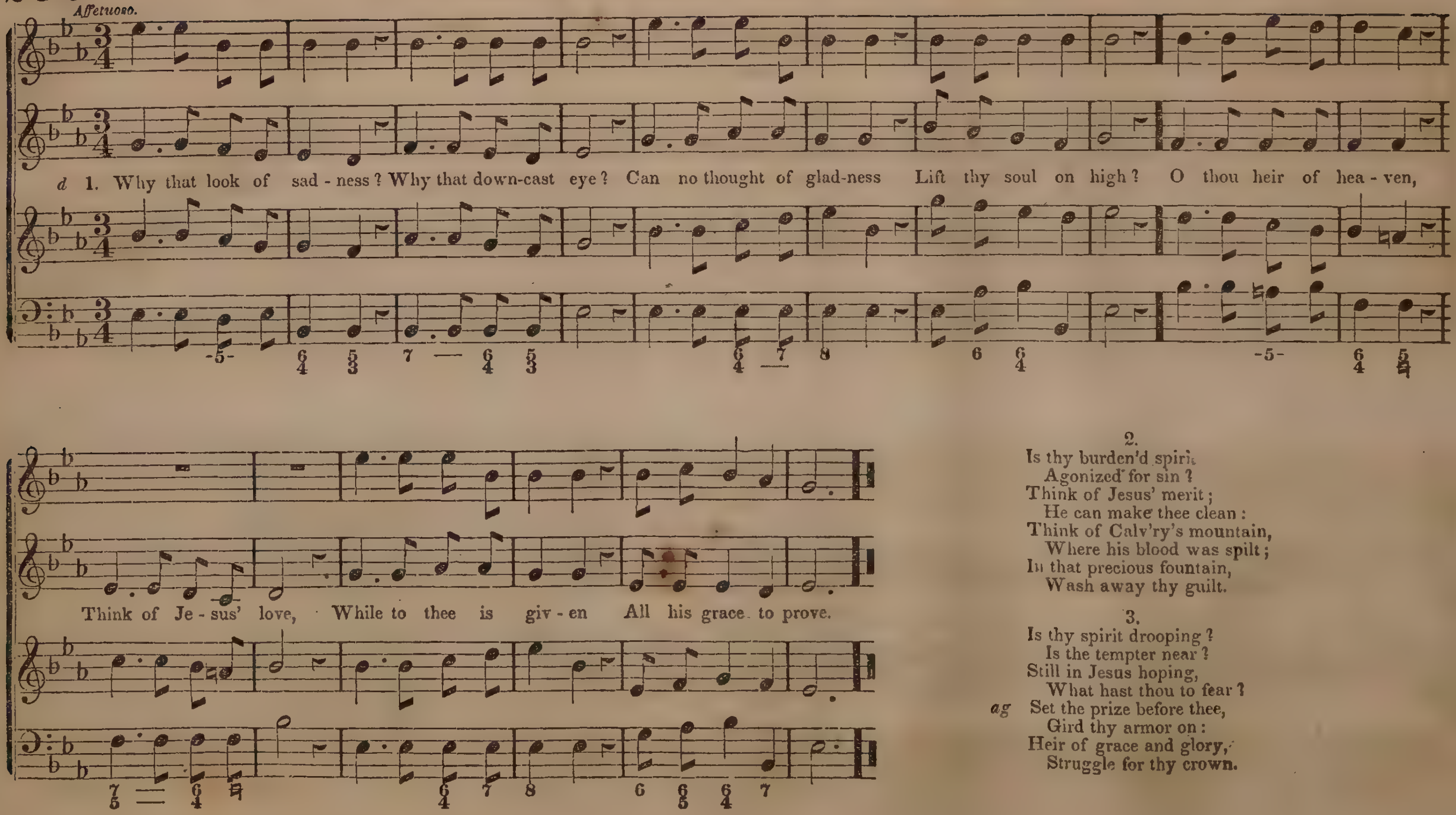
2.
He that dwelleth near thee,
Safely shall abide;
Ever love and fear thee,
In thy strength confide:
Sure is thy protection,
Safe is thy defence,
While in deep affliction,
Woe or pestilence.

3.
God of our salvation,
Saviour, Prince of peace,
Boundless thy compassion,
Infinite thy grace:
While with love unceasing,
Humbly we adore,
Grant us thy rich blessing,
And we ask no more

Spiritual Songs.

FRANCONIA. 6s & 5s.

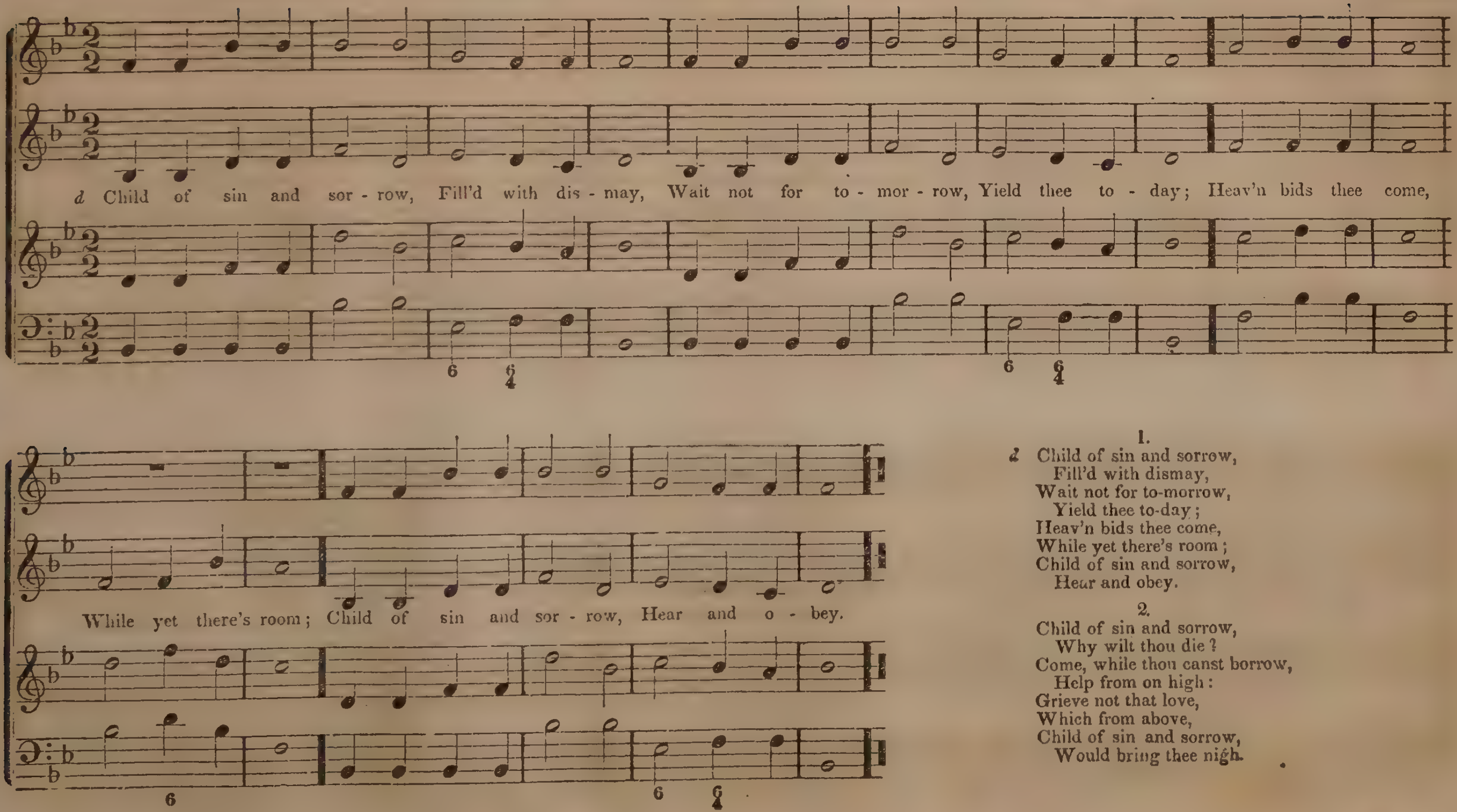
K—1ff


Affetuoso.
d 1. Why that look of sad - ness? Why that down-cast eye? Can no thought of glad-ness Lift thy soul on high? O thou heir of hea - ven,
Think of Je - sus' love, While to thee is giv - en All his grace to prove.
-5- 6 4 5 3 7 — 6 4 5 3 6 4 7 8 6 6 4 -5- 6 4 5 ♮
7 5 6 4 ♮ 6 4 7 8 6 6 5 6 4 7

2.
Is thy burden'd spirit
  Agonized for sin?
Think of Jesus' merit;
  He can make thee clean:
Think of Calv'ry's mountain,
  Where his blood was spilt;
In that precious fountain,
  Wash away thy guilt.

3.
Is thy spirit drooping?
  Is the tempter near?
Still in Jesus hoping,
  What hast thou to fear?
ag Set the prize before thee,
  Gird thy armor on:
Heir of grace and glory,
  Struggle for thy crown.

“Child of Sin and Sorrow.” 6s & 4s. [Peculiar.] H.


d Child of sin and sor - row, Fill'd with dis - may, Wait not for to - mor - row, Yield thee to - day; Heav'n bids thee come,
6
6 4
6
6 4
While yet there's room; Child of sin and sor - row, Hear and o - bey.
6
6
6 4

1.

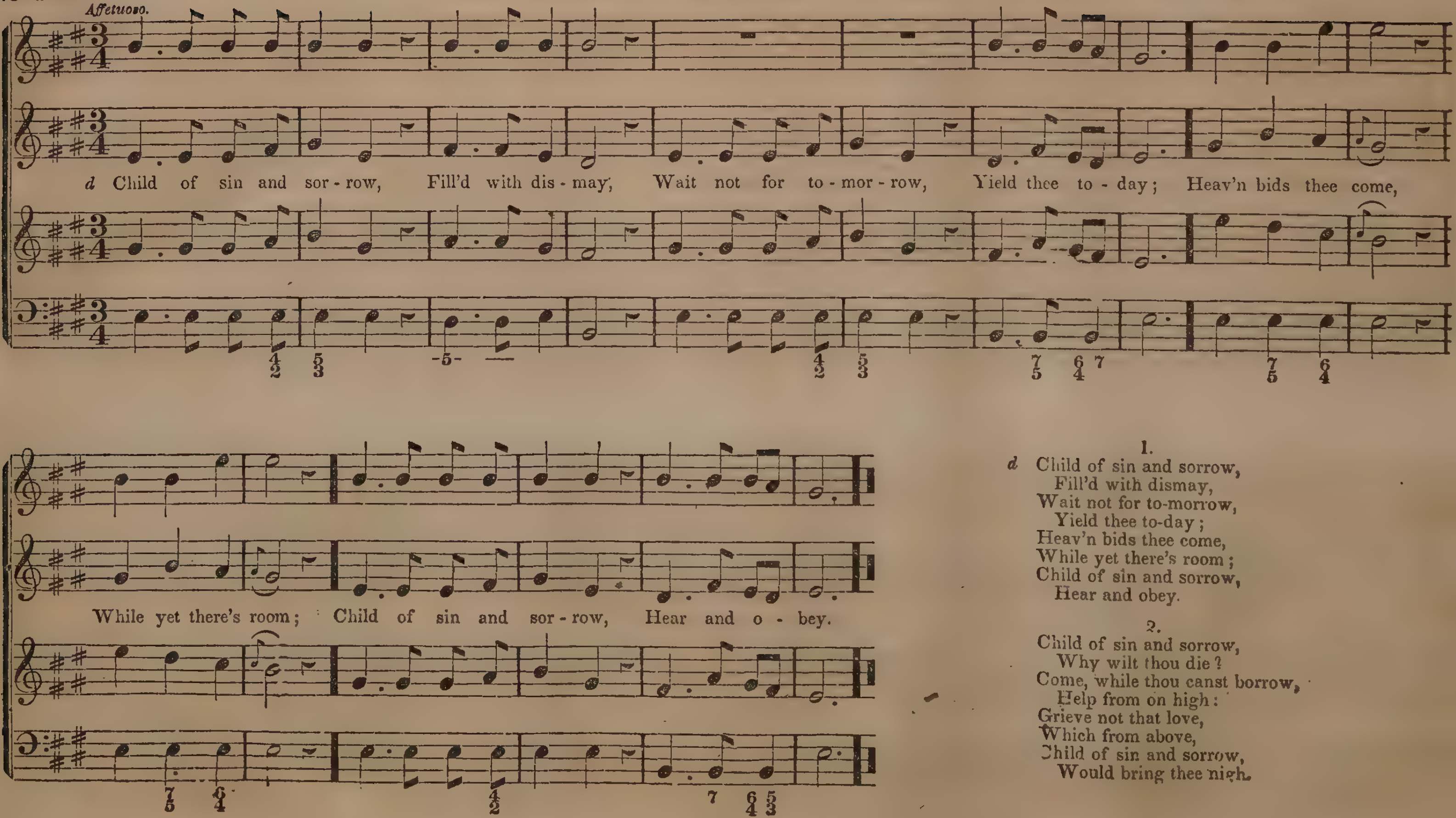
d Child of sin and sorrow,
Fill'd with dismay,
Wait not for to-morrow,
Yield thee to-day;
Heav'n bids thee come,
While yet there's room;
Child of sin and sorrow,
Hear and obey.

2.

Child of sin and sorrow,
Why wilt thou die?
Come, while thou canst borrow,
Help from on high:
Grieve not that love,
Which from above,
Child of sin and sorrow,
Would bring thee nigh.

BARRINGTON. 6s & 4s. [Peculiar.]

L. Mason.


Affetuoso.
d Child of sin and sor - row, Fill'd with dis - may; Wait not for to - mor - row, Yield thee to - day; Heav'n bids thee come,
While yet there's room; Child of sin and sor - row, Hear and o - bey.
4 2
5 3
-5-
4 2
5 3
7 5
6 4
7
7 5
6 4
7 5
6 4
4 2
7
6 4
5 3

1.

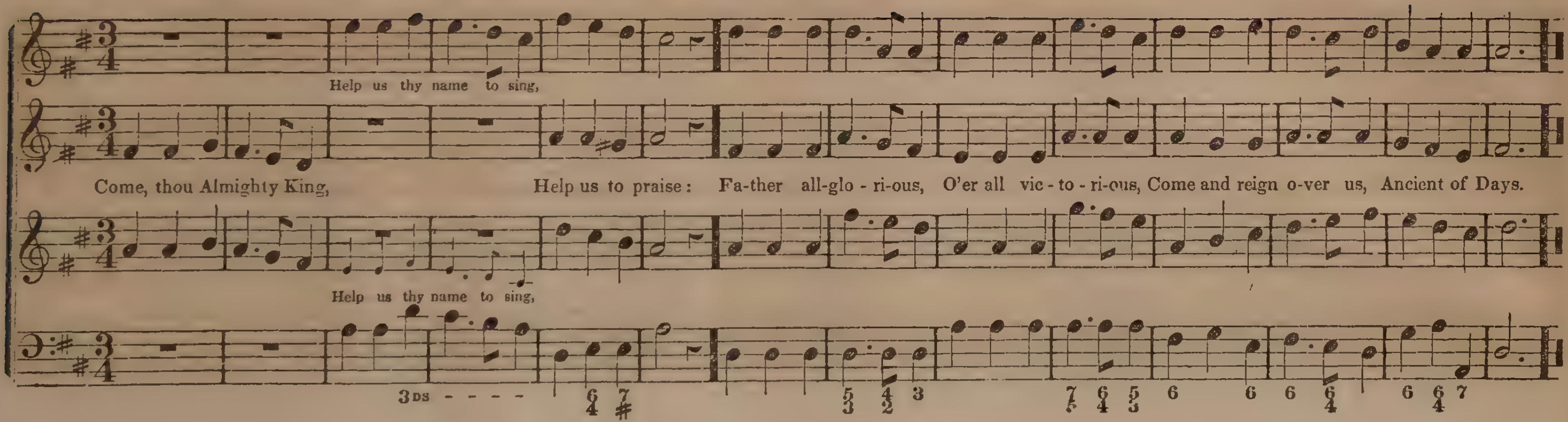
d Child of sin and sorrow,
Fill'd with dismay,
Wait not for to-morrow,
Yield thee to-day;
Heav'n bids thee come,
While yet there's room;
Child of sin and sorrow,
Hear and obey.

2.

Child of sin and sorrow,
Why wilt thou die?
Come, while thou canst borrow,
Help from on high:
Grieve not that love,
Which from above,
Child of sin and sorrow,
Would bring thee nigh.

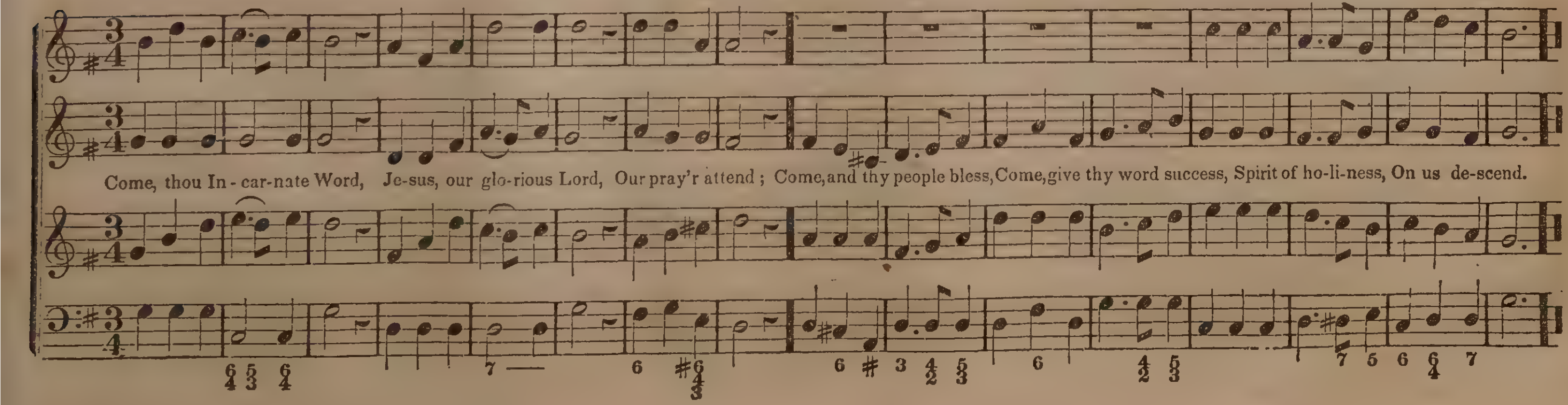
PALMER. 6s & 4s.

H.


Help us thy name to sing,
Come, thou Almighty King, Help us to praise: Fa-ther all-glo-ri-ous, O'er all vic-to-ri-ous, Come and reign o-ver us, Ancient of Days.
Help us thy name to sing,
3ds

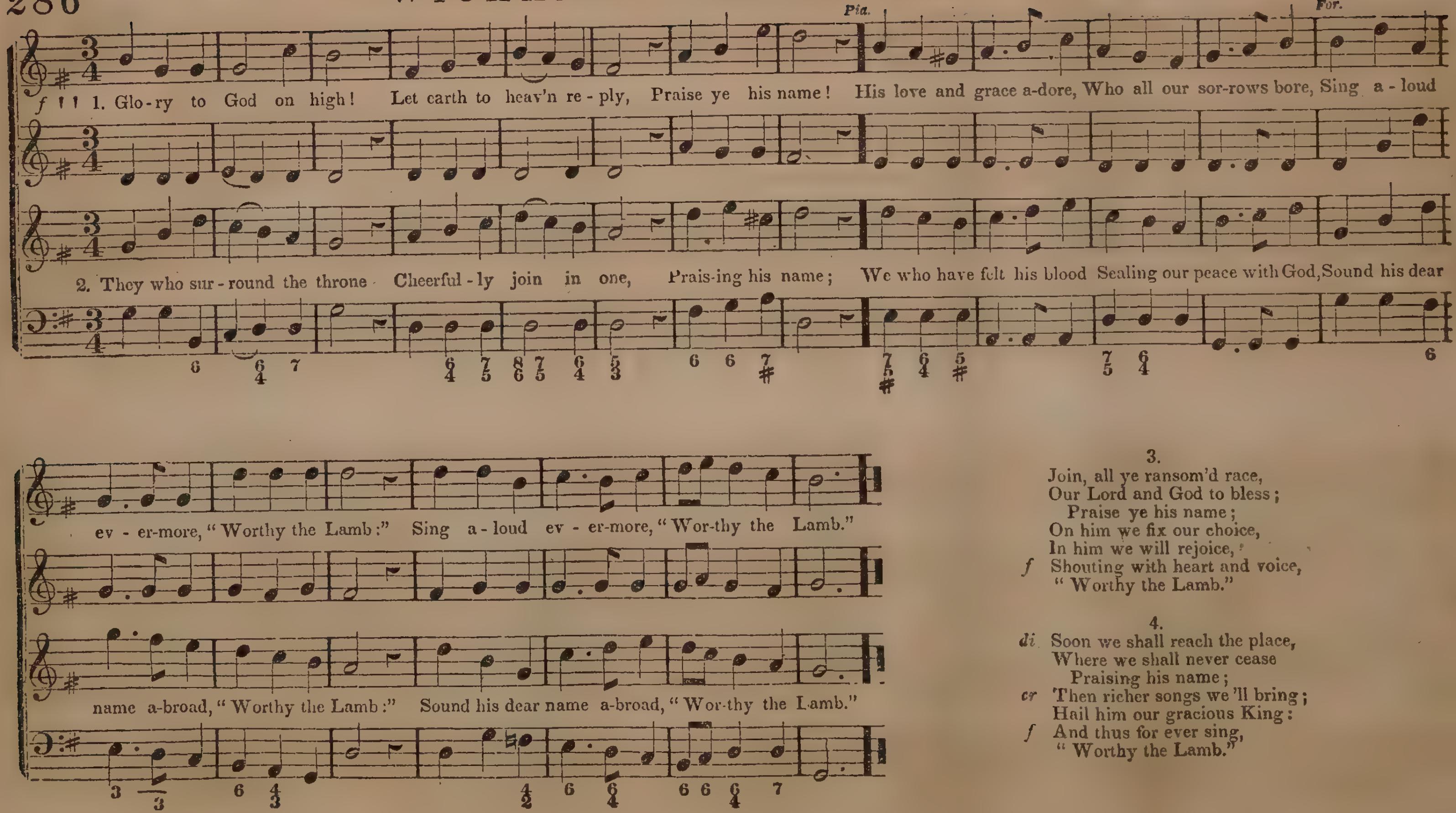
WIEN. 6s & 4s.

German.


Come, thou In-car-nate Word, Je-sus, our glo-rious Lord, Our pray'r attend; Come, and thy people bless, Come, give thy word success, Spirit of ho-li-ness, On us de-scend.

WICKHAM. 6s & 4s.

English Theme.


Pia.
For.
f ! ! 1. Glo-ry to God on high! Let earth to heav'n re-ply, Praise ye his name! His love and grace a-dore, Who all our sor-rows bore, Sing a-loud
ev-er-more, "Worthy the Lamb:" Sing a-loud ev-er-more, "Wor-thy the Lamb."
2. They who sur-round the throne Cheerful-ly join in one, Prais-ing his name; We who have felt his blood Sealing our peace with God, Sound his dear
name a-broad, "Worthy the Lamb:" Sound his dear name a-broad, "Wor-thy the Lamb."

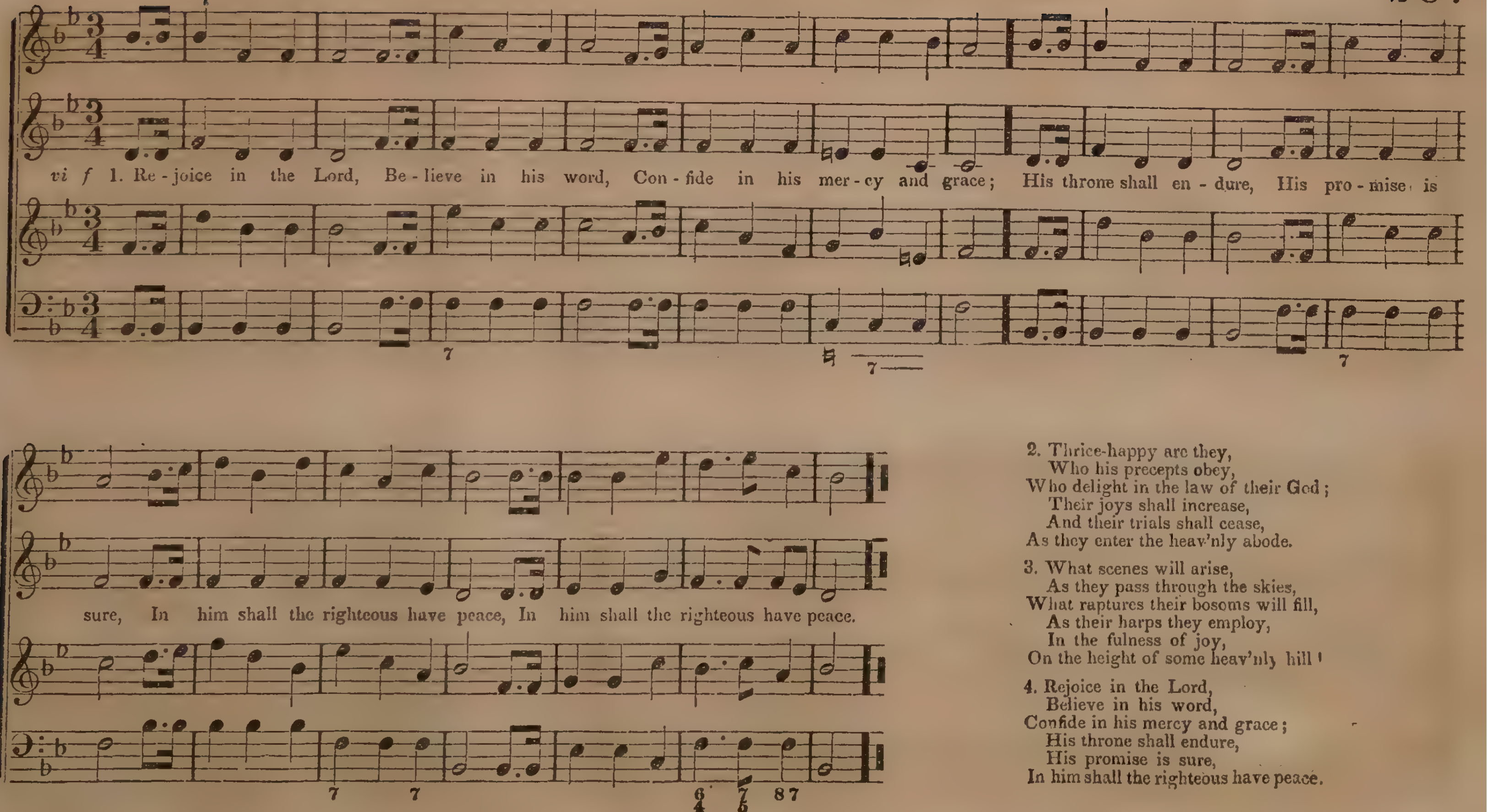
3.

Join, all ye ransom'd race,
Our Lord and God to bless;
Praise ye his name;
On him we fix our choice,
In him we will rejoice,
f Shouting with heart and voice,
"Worthy the Lamb."

4.

di Soon we shall reach the place,
Where we shall never cease
Praising his name;
cr Then richer songs we'll bring;
Hail him our gracious King:
f And thus for ever sing,
"Worthy the Lamb."

CLARKSON. 5s & 8.


vi f
1. Re - joice in the Lord, Be - lieve in his word, Con - fide in his mer - cy and grace; His throne shall en - dure, His pro - mise is
sure, In him shall the righteous have peace, In him shall the righteous have peace.
7
♮ 7
7
7 7
6 4 7 5 8 7

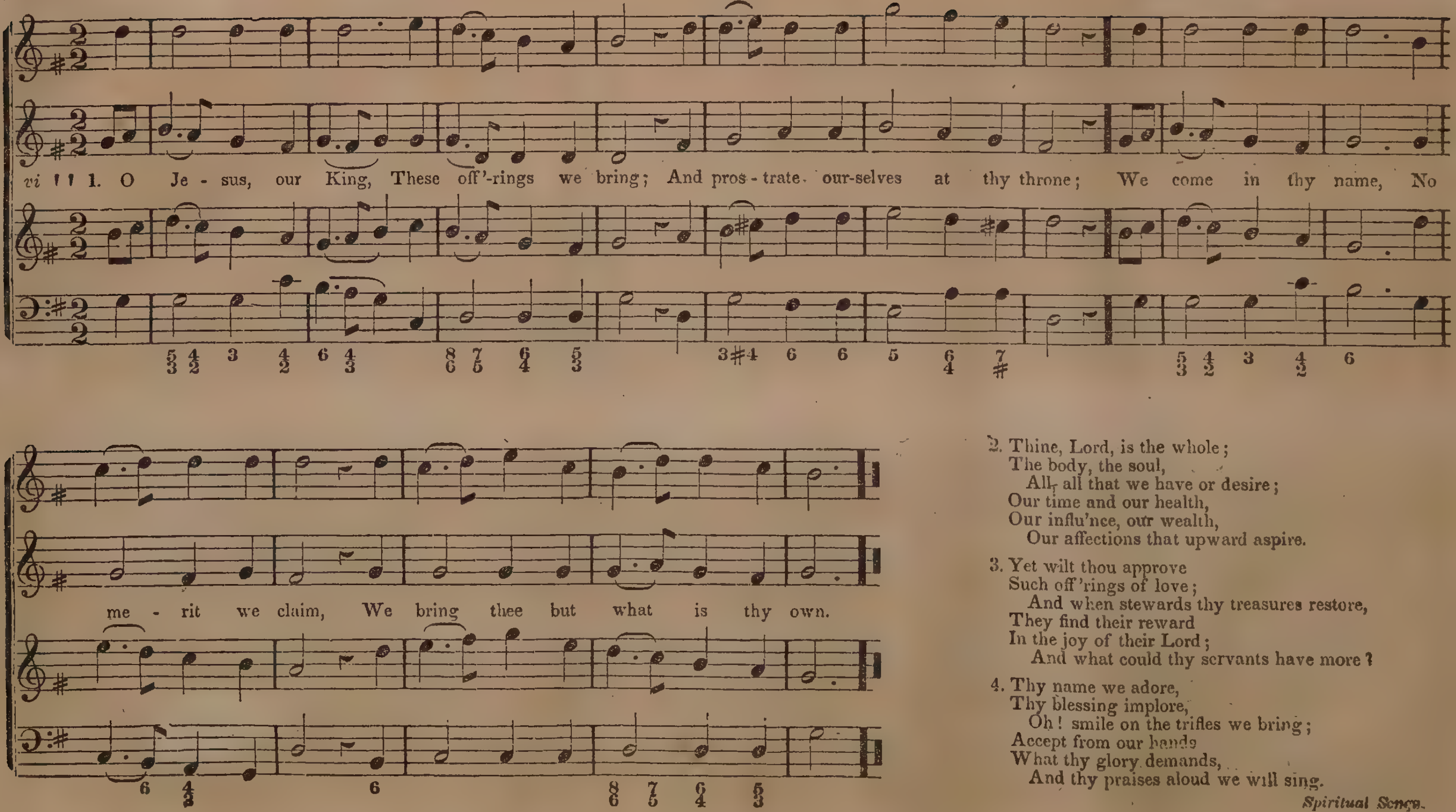
2. Thrice-happy are they,
Who his precepts obey,
Who delight in the law of their God;
Their joys shall increase,
And their trials shall cease,
As they enter the heav'nly abode.

3. What scenes will arise,
As they pass through the skies,
What raptures their bosoms will fill,
As their harps they employ,
In the fulness of joy,
On the height of some heav'nly hill!

4. Rejoice in the Lord,
Believe in his word,
Confide in his mercy and grace;
His throne shall endure,
His promise is sure,
In him shall the righteous have peace.

LOUISVILLE. 5s & 8s.

Western Melody.


1. O Jesus, our King, These off'rings we bring; And prostrate ourselves at thy throne; We come in thy name, No merit we claim, We bring thee but what is thy own.

2. Thine, Lord, is the whole;
The body, the soul,
All, all that we have or desire;
Our time and our health,
Our influ'nce, our wealth,
Our affections that upward aspire.

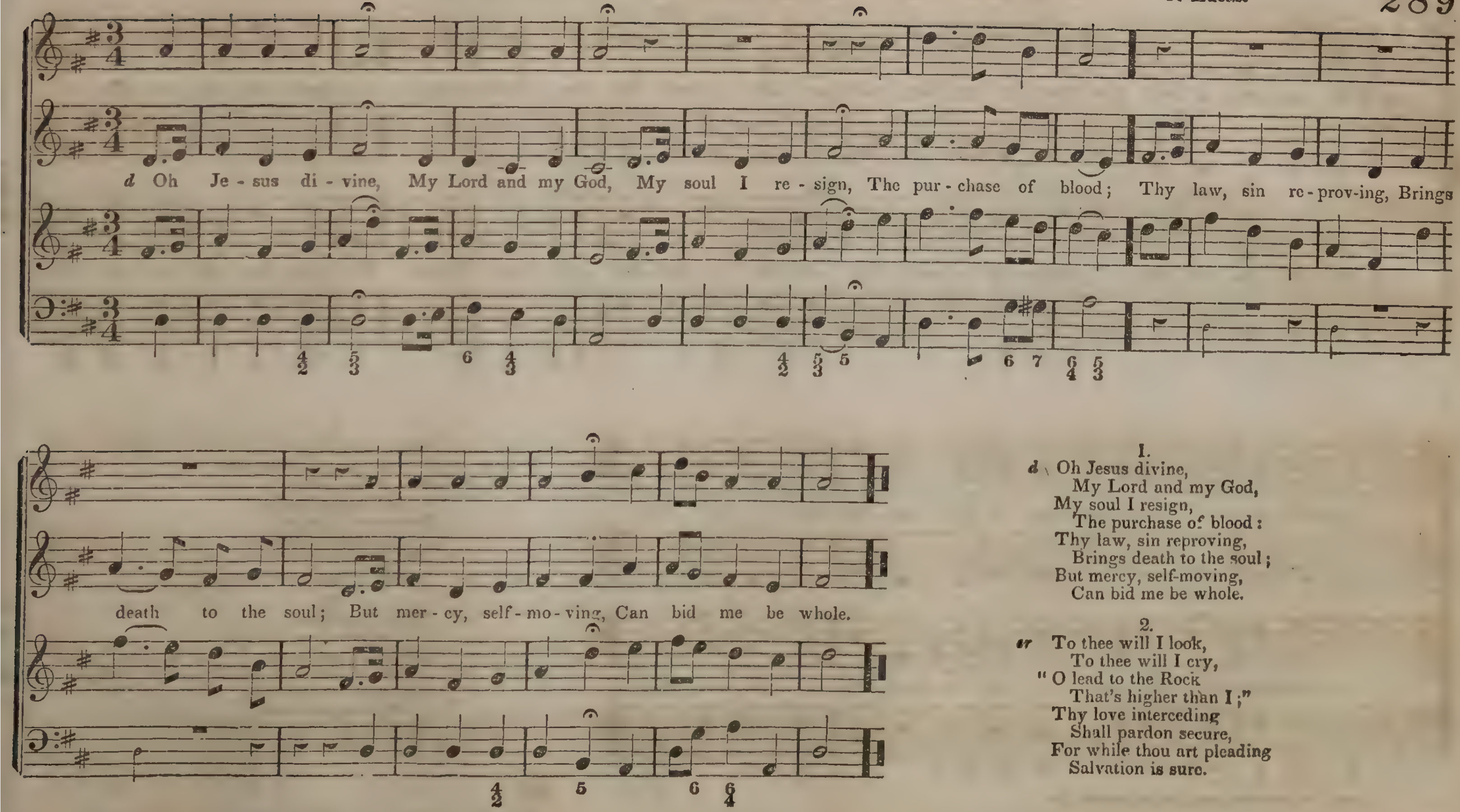
3. Yet wilt thou approve
Such off'rings of love;
And when stewards thy treasures restore,
They find their reward
In the joy of their Lord;
And what could thy servants have more?

4. Thy name we adore,
Thy blessing implore,
Oh! smile on the trifles we bring;
Accept from our hands
What thy glory demands,
And thy praises aloud we will sing.

Spiritual Songs.

HURON. 5s & 6s.

J. Lucas.


d Oh Je - sus di - vine, My Lord and my God, My soul I re - sign, The pur - chase of blood; Thy law, sin re - prov - ing, Brings
death to the soul; But mer - cy, self - mo - ving, Can bid me be whole.
4 2
5 3
6
4 3
4 2
5 3
5
6
7
6 4
5 3
4 2
5
6
6 4

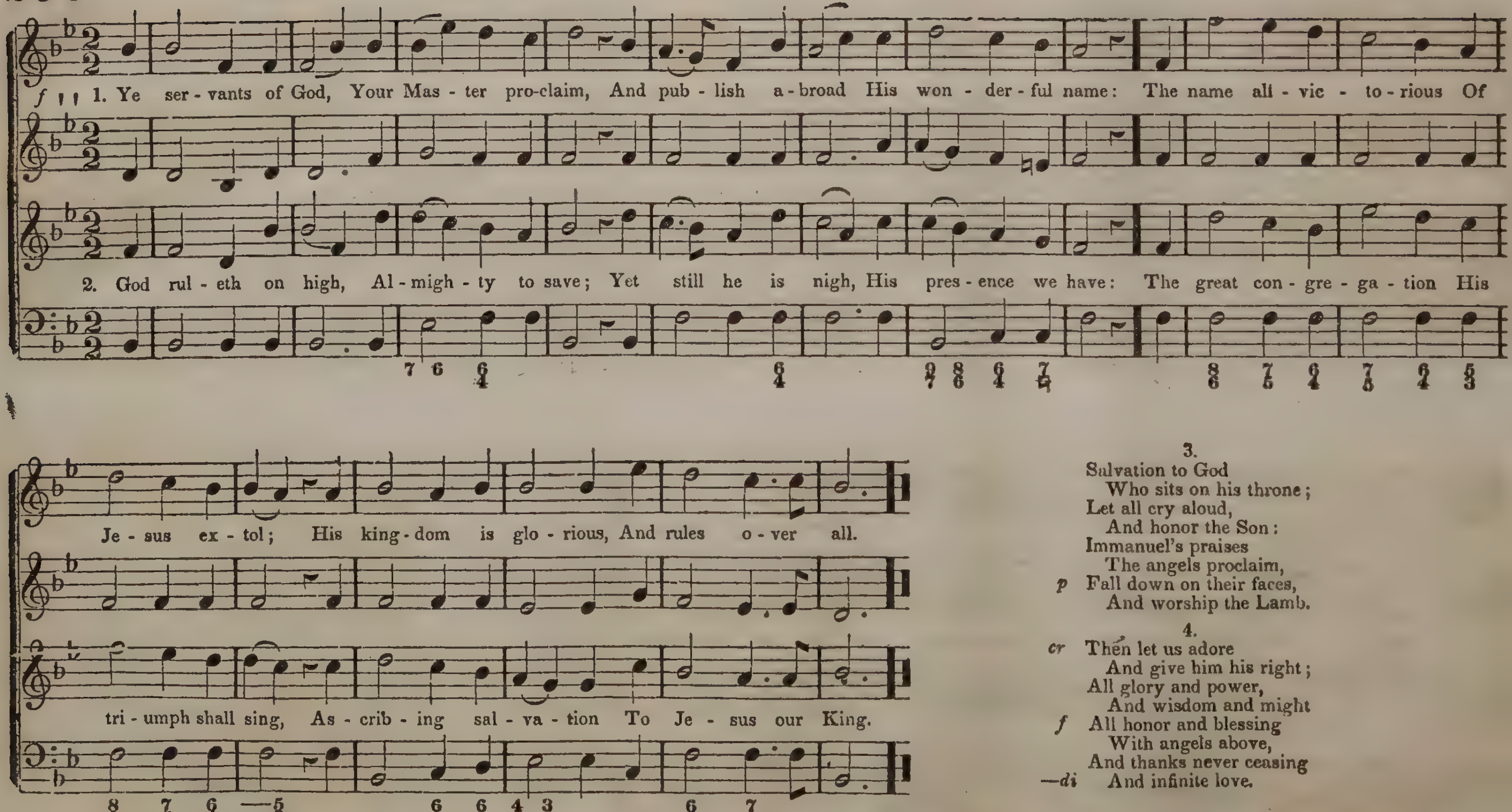
1.

d Oh Jesus divine,
My Lord and my God,
My soul I resign,
The purchase of blood:
Thy law, sin reproving,
Brings death to the soul;
But mercy, self-moving,
Can bid me be whole.

2.

cr To thee will I look,
To thee will I cry,
"O lead to the Rock
That's higher than I;"
Thy love interceding
Shall pardon secure,
For while thou art pleading
Salvation is sure.

PERINE. 5s & 6s.*


f
1. Ye ser-vants of God, Your Mas-ter pro-claim, And pub-lish a-broad His won-der-ful name: The name all-vic-to-rious Of
2. God rul-eth on high, Al-migh-ty to save; Yet still he is nigh, His pres-ence we have: The great con-gre-ga-tion His
Je-sus ex-tol; His king-dom is glo-rious, And rules o-ver all.
tri-umph shall sing, As-crib-ing sal-va-tion To Je-sus our King.

3.
Salvation to God
Who sits on his throne;
Let all cry aloud,
And honor the Son:
Immanuel's praises
The angels proclaim,
p Fall down on their faces,
And worship the Lamb.

4.
cr Then let us adore
And give him his right;
All glory and power,
And wisdom and might
f All honor and blessing
With angels above,
And thanks never ceasing
—di And infinite love.

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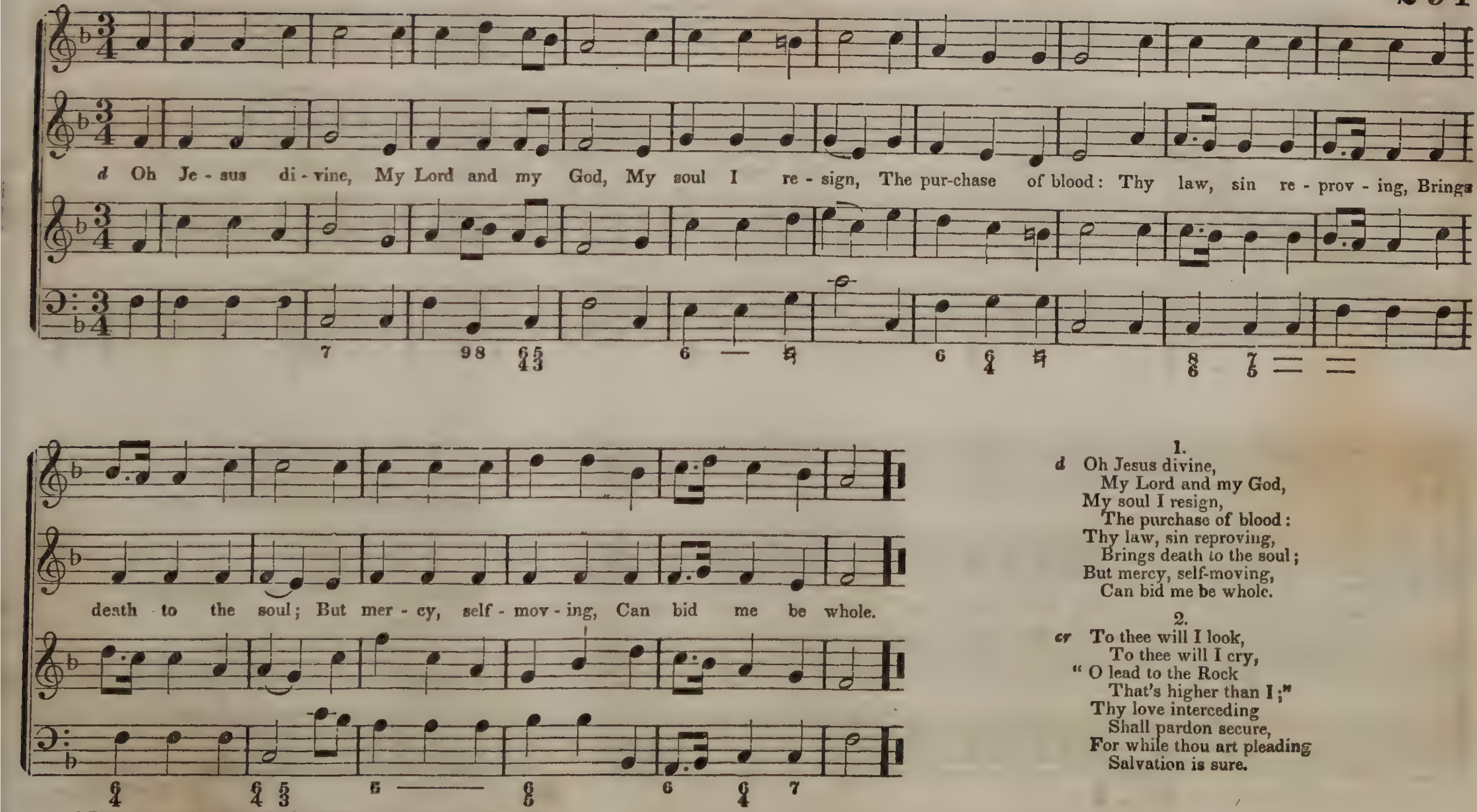
* Found on a preceding page, in the Metre of 11s.

ALTHORPE. 5s & 6s.*

King.


d Oh Je - sus di - vine, My Lord and my God, My soul I re - sign, The pur-chase of blood: Thy law, sin re - prov - ing, Brings
death - to the soul; But mer - cy, self - mov - ing, Can bid me be whole.

1.

d Oh Jesus divine,
My Lord and my God,
My soul I resign,
The purchase of blood:
Thy law, sin reproving,
Brings death to the soul;
But mercy, self-moving,
Can bid me be whole.

2.

cr To thee will I look,
To thee will I cry,
" O lead to the Rock
That's higher than I;"
Thy love interceding
Shall pardon secure,
For while thou art pleading
Salvation is sure.

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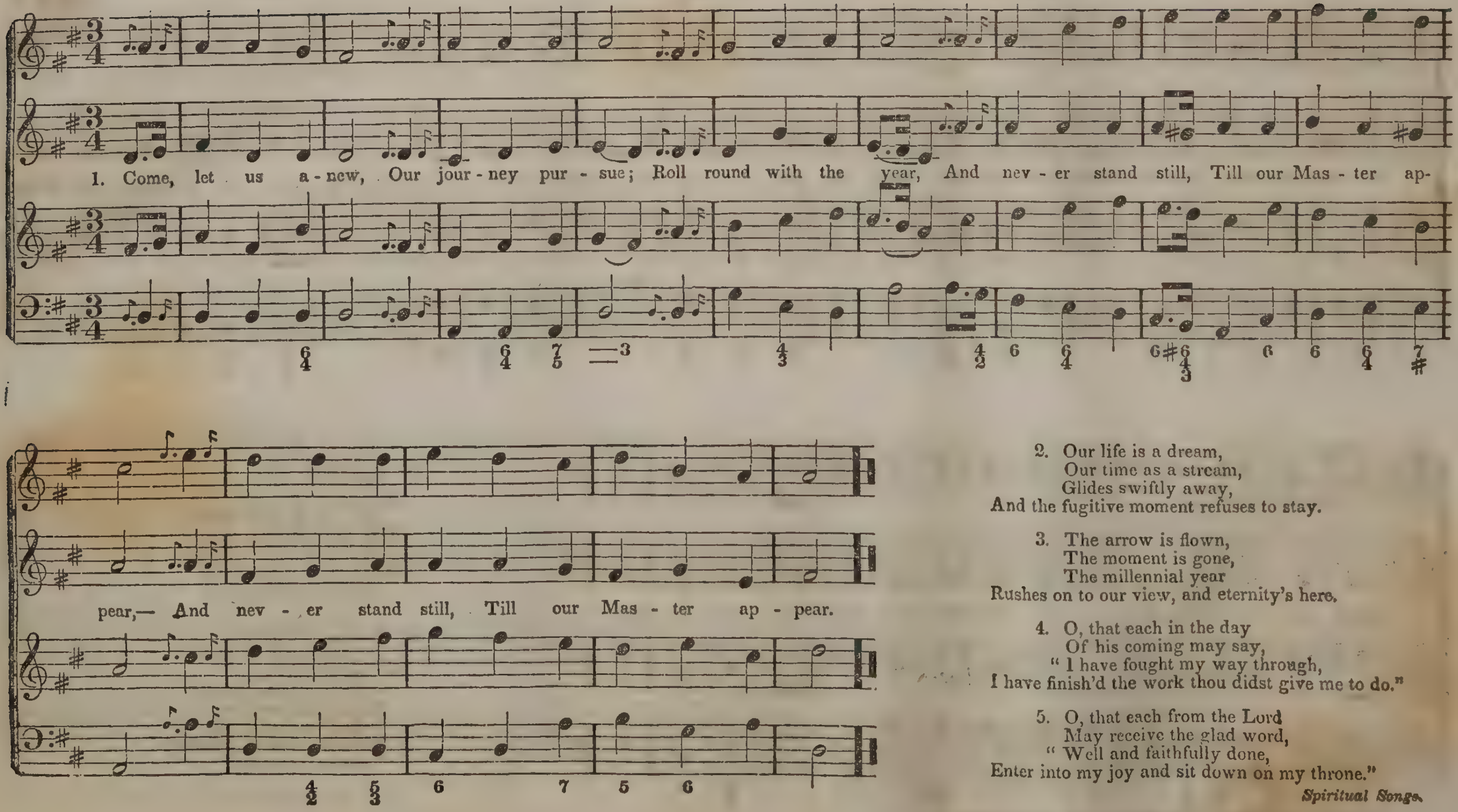
* Found on previous pages in the Metres of 11s, and of 11s and 10s.

292

"Come, let us anew."

H.


1. Come, let us a-new, Our jour-ney pur-sue; Roll round with the year, And nev-er stand still, Till our Mas-ter ap-
pear,— And nev-er stand still, Till our Mas-ter ap-pear.
6 4
6 4
7 5
3
4 3
4 2
6
6 4
6 #6 4 3
6
6
6 4
7 #
4 2
5 3
6
7
5
6

2. Our life is a dream,
Our time as a stream,
Glides swiftly away,
And the fugitive moment refuses to stay.

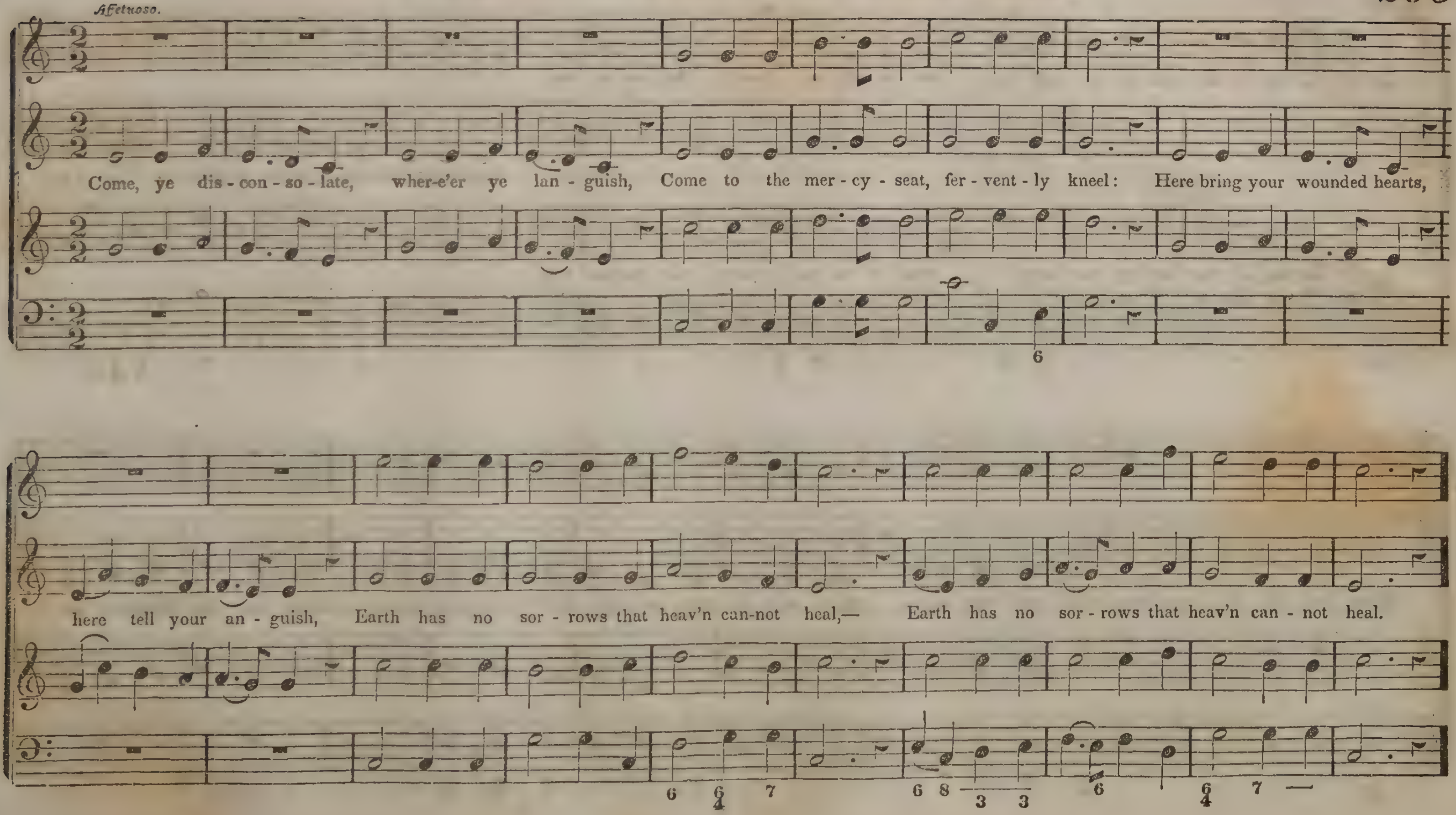
3. The arrow is flown,
The moment is gone,
The millennial year
Rushes on to our view, and eternity's here.

4. O, that each in the day
Of his coming may say,
"I have fought my way through,
I have finish'd the work thou didst give me to do."

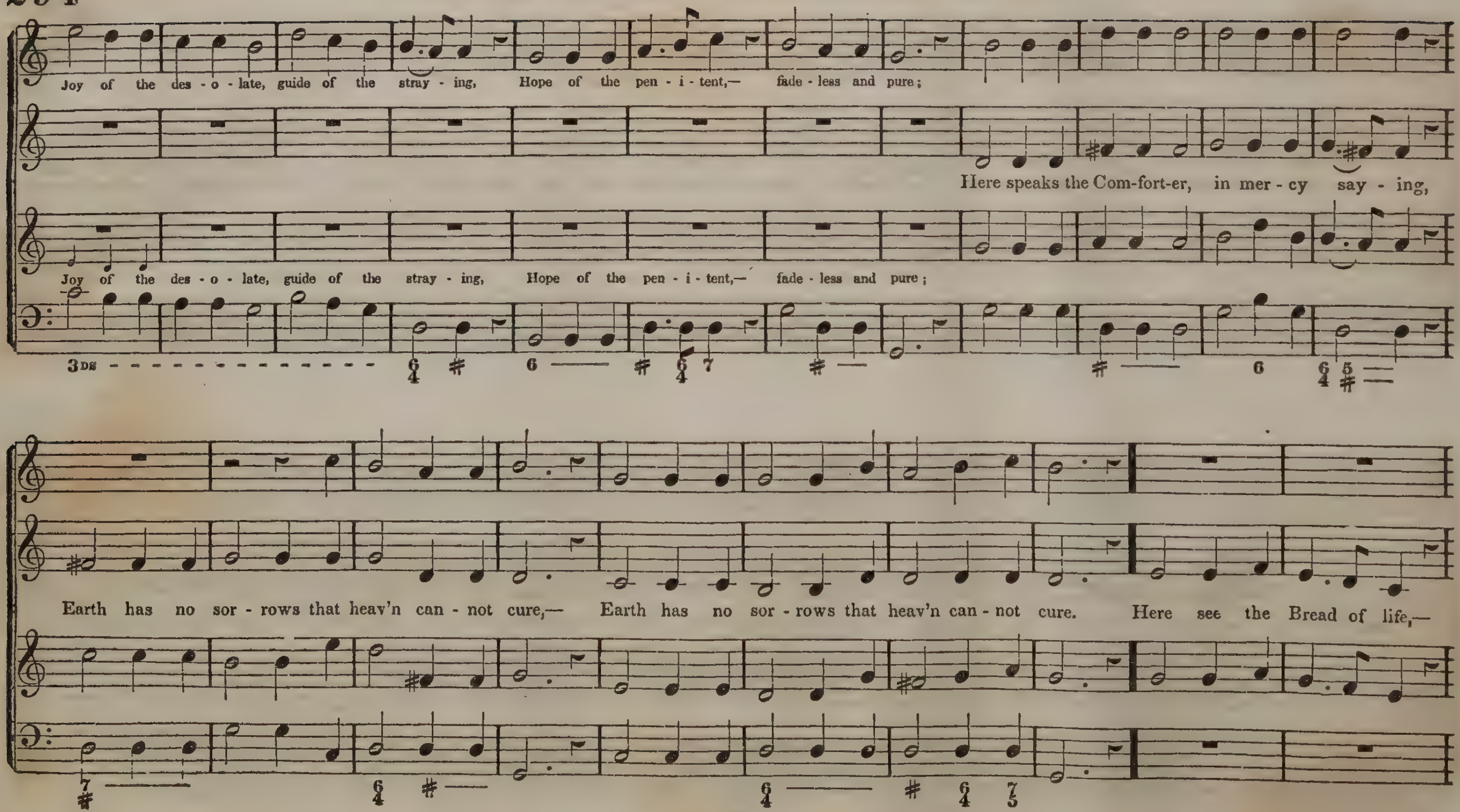
5. O, that each from the Lord
May receive the glad word,
"Well and faithfully done,
Enter into my joy and sit down on my throne."

Spiritual Songs.

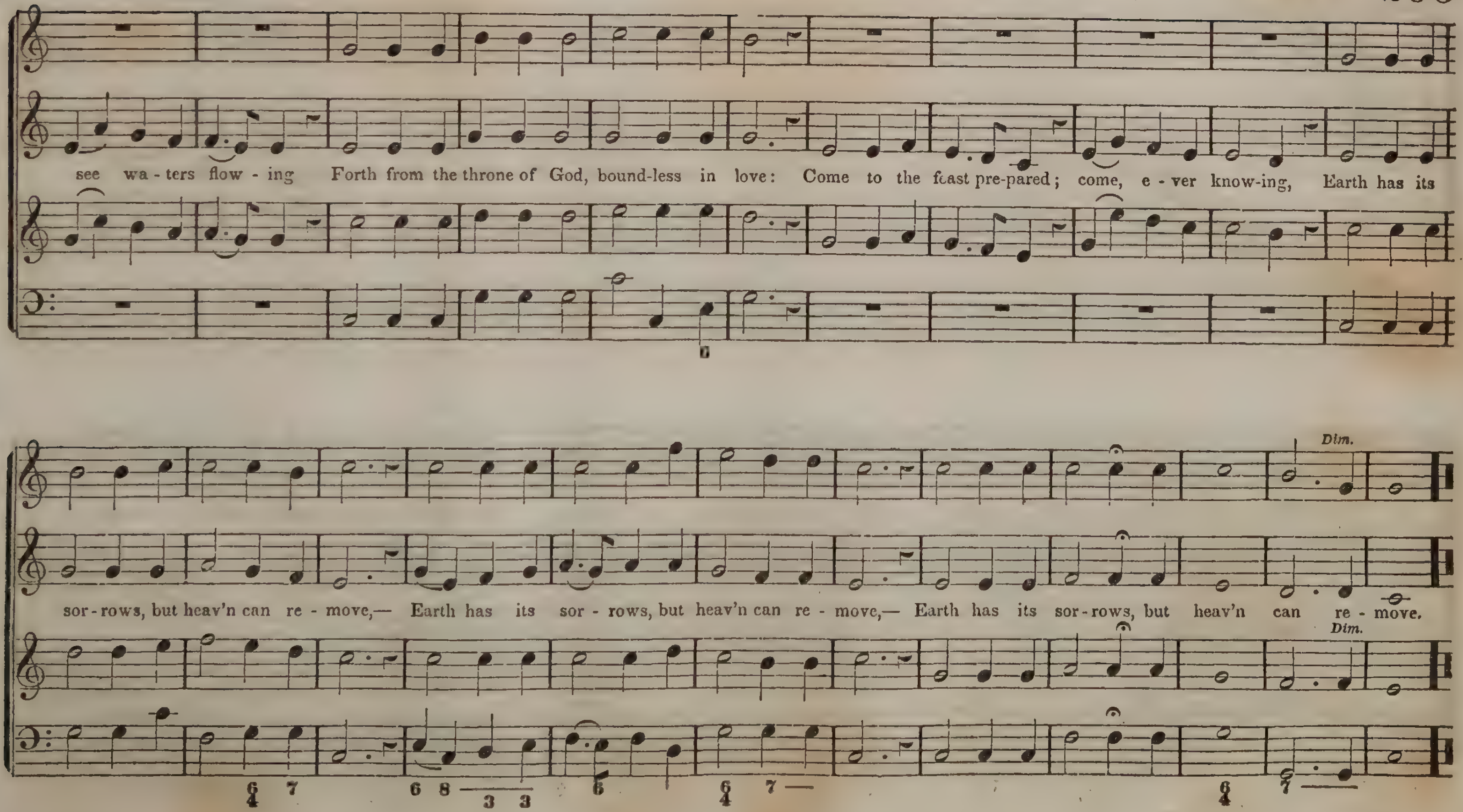
THE MERCY-SEAT.


Affetuoso.
Come, ye dis-con-so-late, wher-e'er ye lan-guish, Come to the mer-cy-seat, fer-vent-ly kneel: Here bring your wounded hearts,
here tell your an-guish, Earth has no sor-rows that heav'n can-not heal,— Earth has no sor-rows that heav'n can-not heal.
6
6 6 4 7 6 8 3 3 6 6 4 7

THE MERCY-SEAT. CONTINUED.


Joy of the des-o-late, guide of the stray-ing, Hope of the pen-i-tent,— fade-less and pure;
Here speaks the Com-fort-er, in mer-cy say-ing,
Joy of the des-o-late, guide of the stray-ing, Hope of the pen-i-tent,— fade-less and pure;
3DS 6 4 # 6 # 6 4 7 # # 6 6 4 5 #
Earth has no sor-rows that heav'n can-not cure,— Earth has no sor-rows that heav'n can-not cure. Here see the Bread of life,—
7 # 6 4 # 6 4 # 6 4 7 5

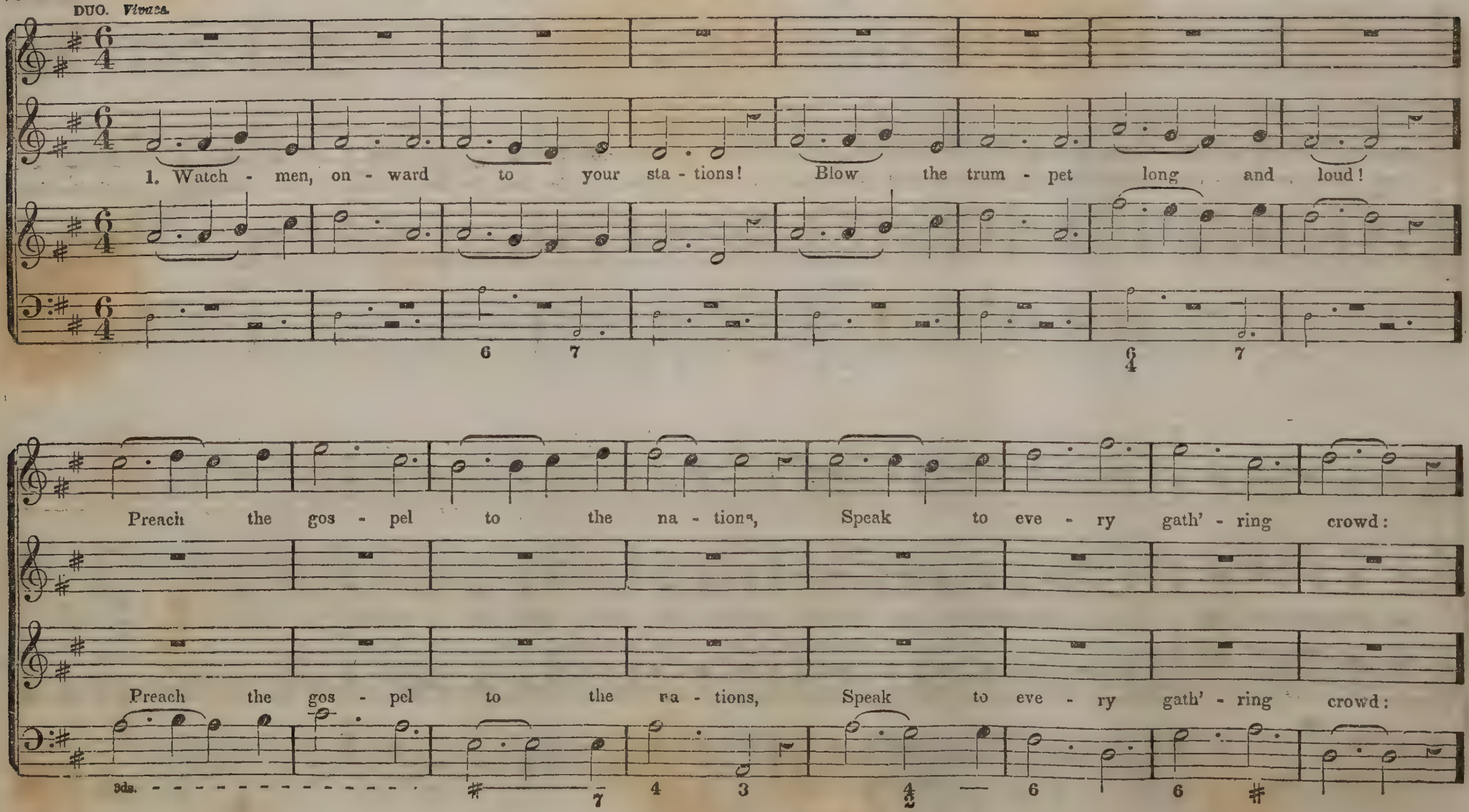
THE MERCY SEAT. [CONCLUDED.]


see wa - ters flow - ing Forth from the throne of God, bound-less in love: Come to the feast pre-pared; come, e - ver know-ing, Earth has its
6
Dim.
sor - rows, but heav'n can re - move,— Earth has its sor - rows, but heav'n can re - move,— Earth has its sor - rows, but heav'n can re - move.
Dim.
6 4 7
6 8 3 3
6
6 4 7
6 4
7

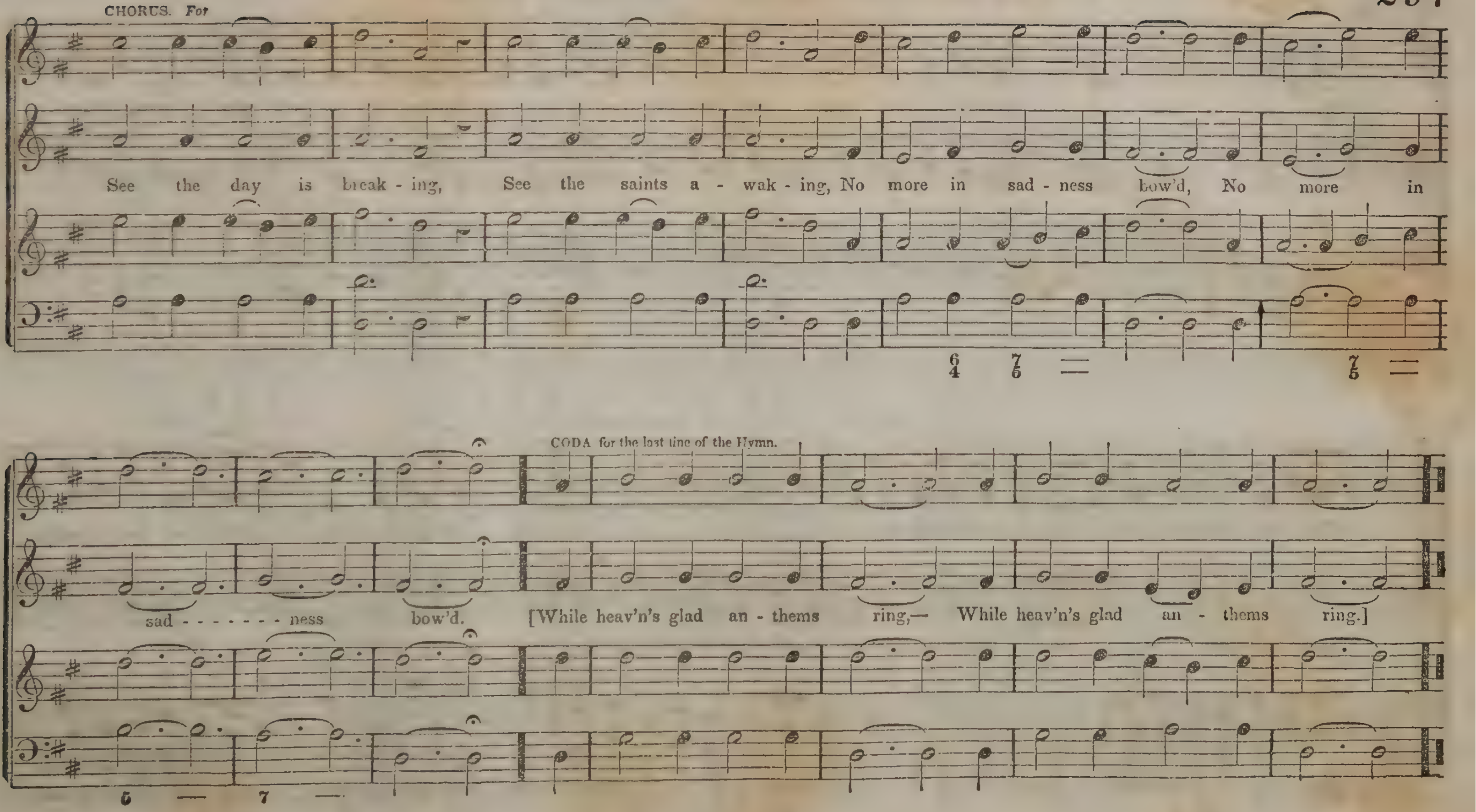
296

'Watchmen, onward!'

H.

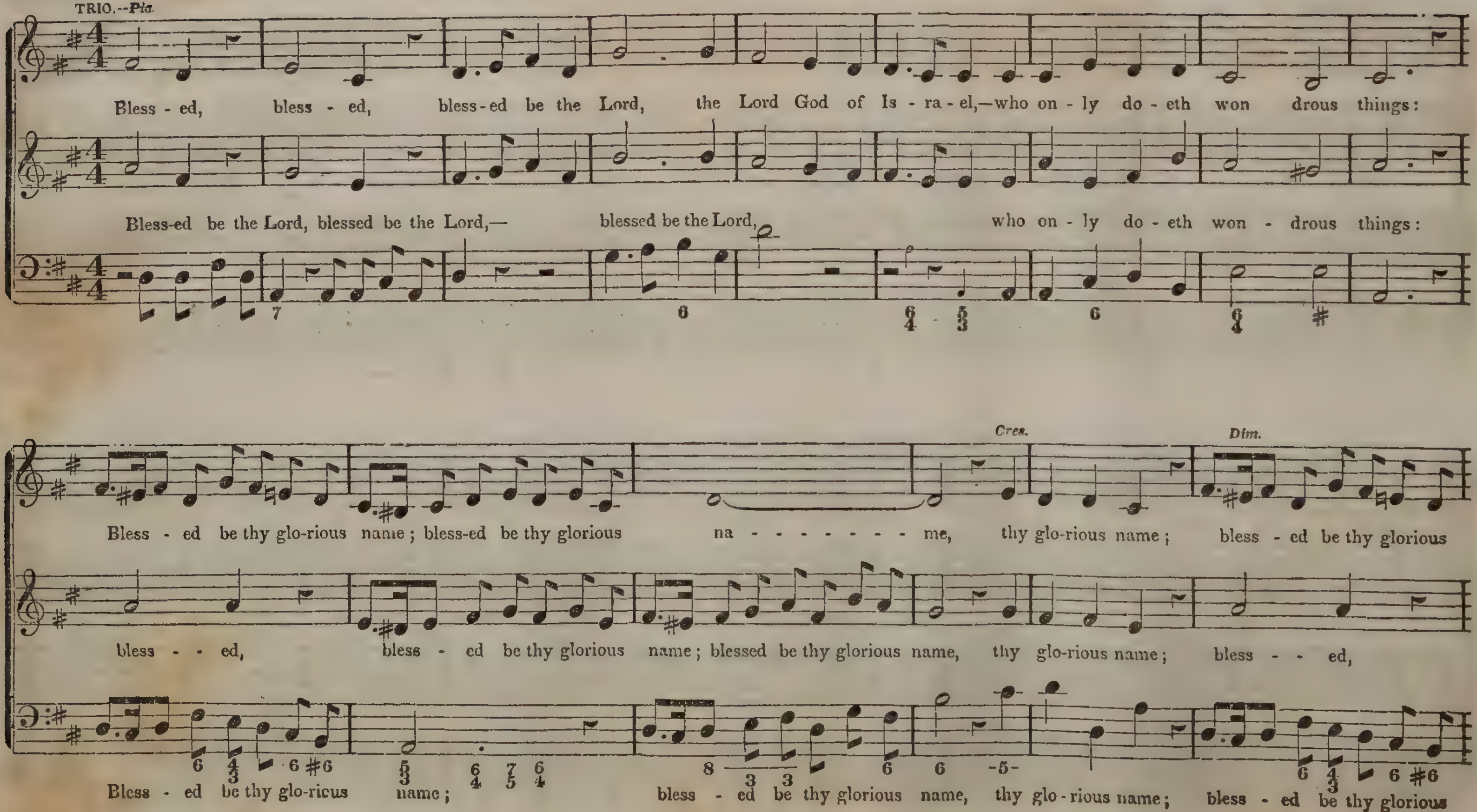

DUO. Vivace.
1. Watch - men, on - ward to your sta - tions! Blow the trum - pet long and loud!
6 7
6/4 7
Preach the gos - pel to the na - tions, Speak to eve - ry gath' - ring crowd:
Preach the gos - pel to the na - tions, Speak to eve - ry gath' - ring crowd:
3ds.
# 7 4 3 4/2 6 6 #

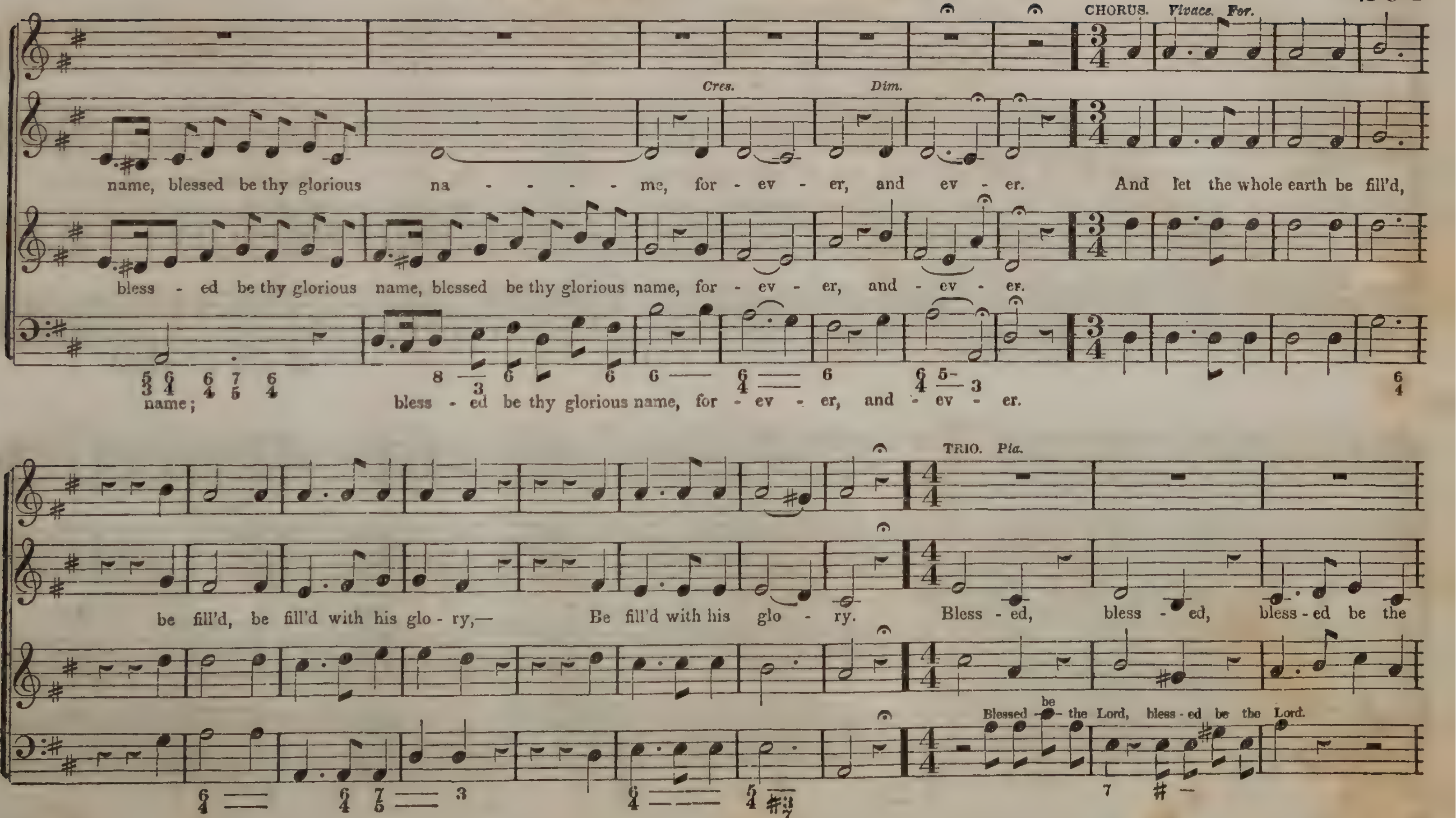
'Watchmen, onward!' [CONCLUDED.]


CHORUS. For
See the day is break - ing, See the saints a - wak - ing, No more in sad - ness bow'd, No more in
6 4
7 5
7 5
sad - - - - - - - ness bow'd.
CODA for the last line of the Hymn.
[While heav'n's glad an - thems ring,— While heav'n's glad an - thems ring.]
6
7

ANTHEM:—from the Seventy-Second Psalm.

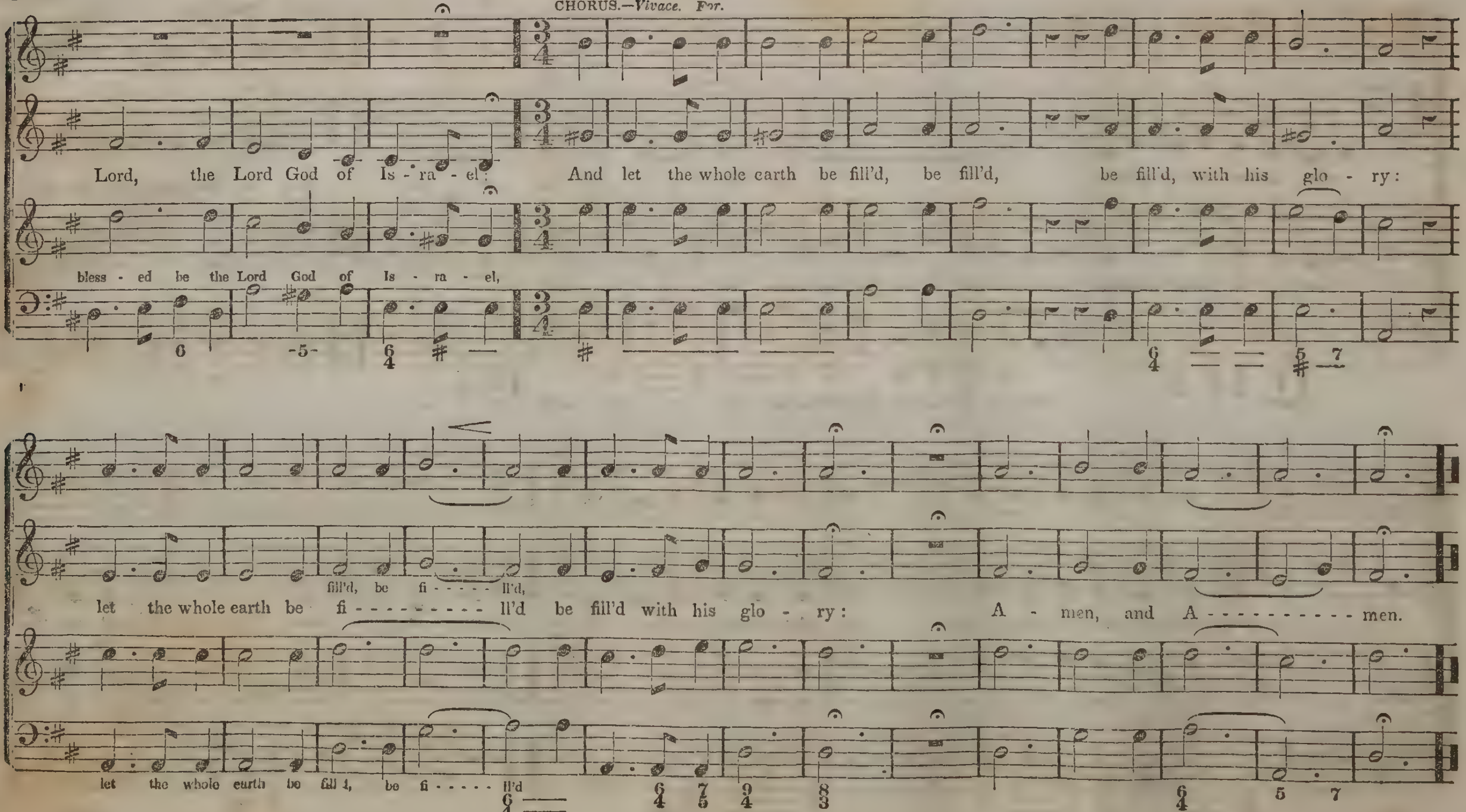
H.


TRIO.--Pia.
Bless - ed, bless - ed, bless-ed be the Lord, the Lord God of Is - ra - el,—who on - ly do - eth won drous things:
Bless-ed be the Lord, blessed be the Lord,— blessed be the Lord, who on - ly do - eth won - drous things:
Cres.
Dim.
Bless - ed be thy glo-rious name; bless-ed be thy glorious na - - - - - - - - me, thy glo-rious name; bless - ed be thy glorious
bless - - ed, bless - ed be thy glorious name; blessed be thy glorious name, thy glo-rious name; bless - - ed,
Bless - ed be thy glo-rious name; bless - ed be thy glorious name, thy glo-rious name; bless - ed be thy glorious


CHORUS. Vivace. For.
Cres.
Dim.
name, blessed be thy glorious na - - - - - me, for - ev - er, and ev - er. And let the whole earth be fill'd,
bless - ed be thy glorious name, blessed be thy glorious name, for - ev - er, and - ev - er.
name; bless - ed be thy glorious name, for - ev - er, and - ev - er.
TRIO. Pia.
be fill'd, be fill'd with his glo - ry,— Be fill'd with his glo - ry. Bless - ed, bless - ed, bless - ed be the
Blessed be the Lord, bless - ed be the Lord.

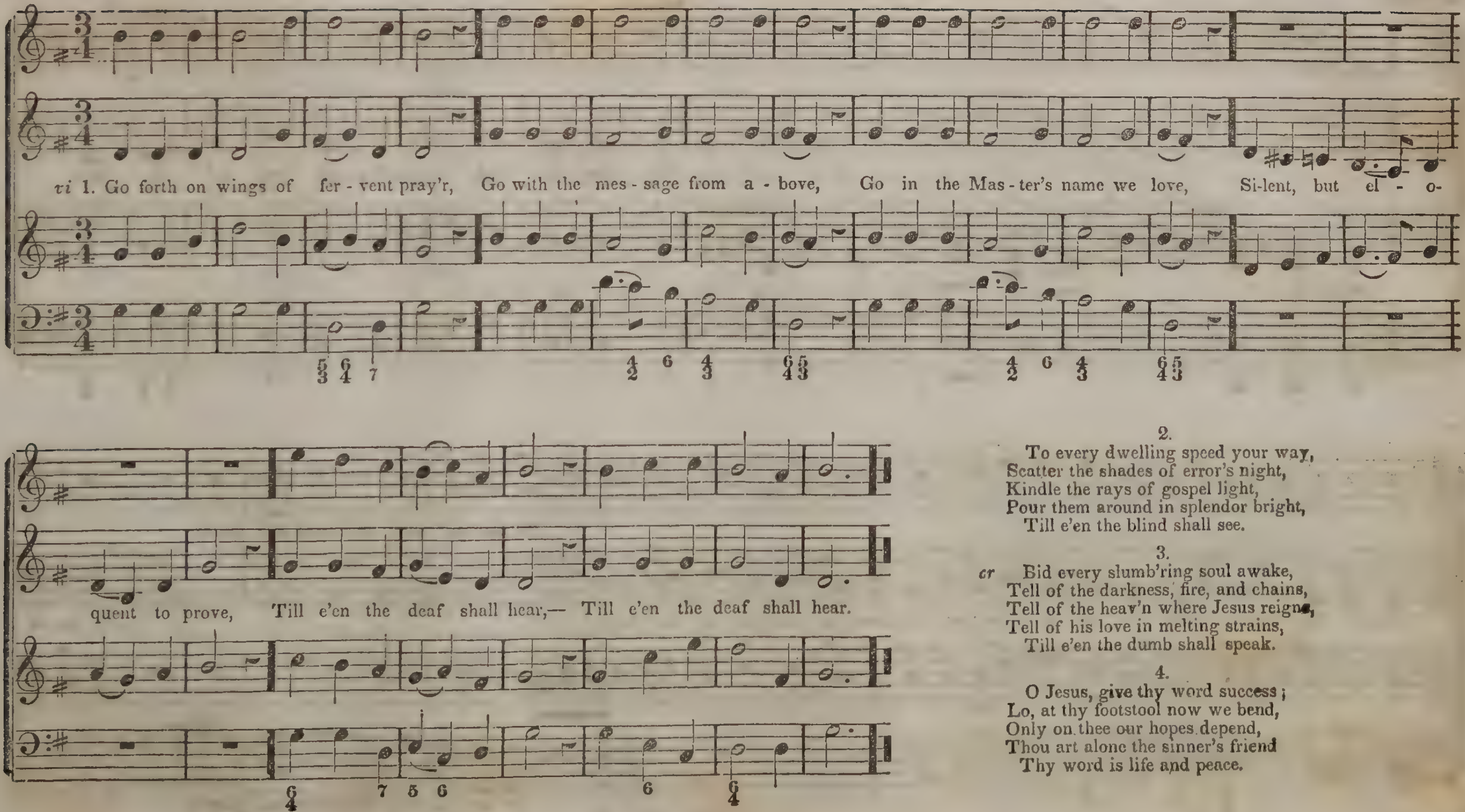
ANTHEM. [CONCLUDED.]

CHORUS.—*Vivace.* *For.*


Lord, the Lord God of Is - ra - el: And let the whole earth be fill'd, be fill'd, be fill'd, with his glo - ry:
bless - ed be the Lord God of Is - ra - el,
6 -5- 6 4 # # 6 4 5 # 7
fill'd, be fi - - - - - ll'd,
let the whole earth be fi - - - - - - - - - - ll'd be fill'd with his glo - ry: A - men, and A - - - - - - - - - - men.
let the whole earth be fill'd, be fi - - - - - ll'd
6 4 6 4 7 5 9 4 8 3 6 4 5 7

"Go forth on wings."

Swiss Theme.


ri 1. Go forth on wings of fer - vent pray'r, Go with the mes - sage from a - bove, Go in the Mas - ter's name we love, Si-lent, but el - o-
quent to prove, Till e'en the deaf shall hear,— Till e'en the deaf shall hear.

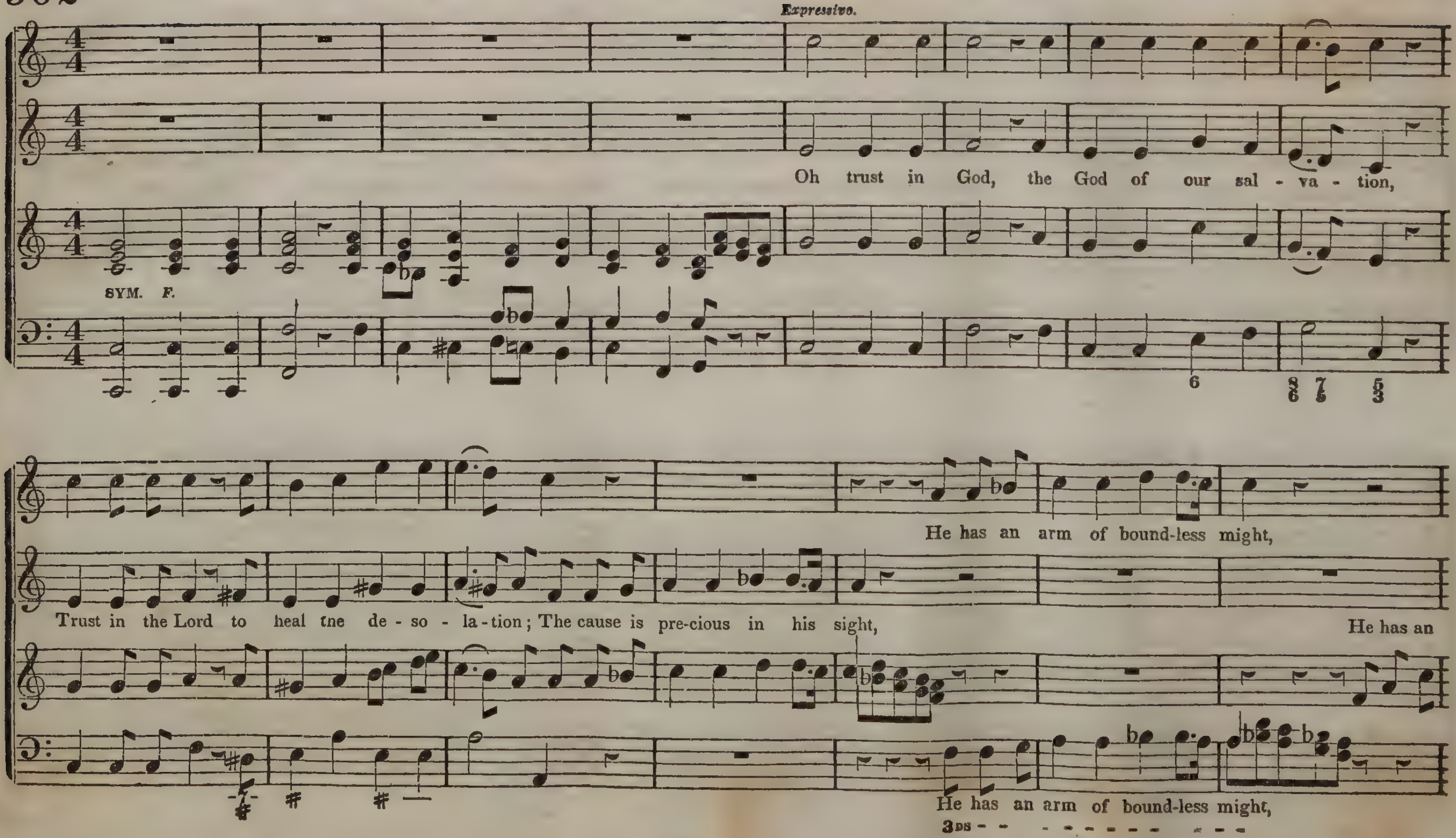
2.
To every dwelling speed your way,
Scatter the shades of error's night,
Kindle the rays of gospel light,
Pour them around in splendor bright,
Till e'en the blind shall see.

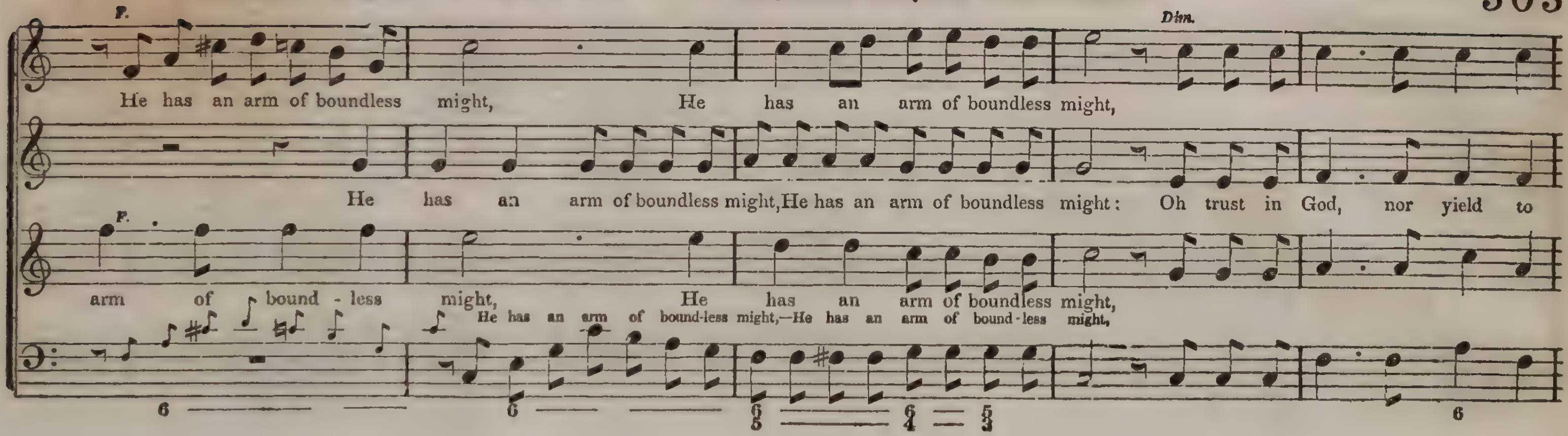
3.
cr Bid every slumb'ring soul awake,
Tell of the darkness, fire, and chains,
Tell of the heav'n where Jesus reigns,
Tell of his love in melting strains,
Till e'en the dumb shall speak.

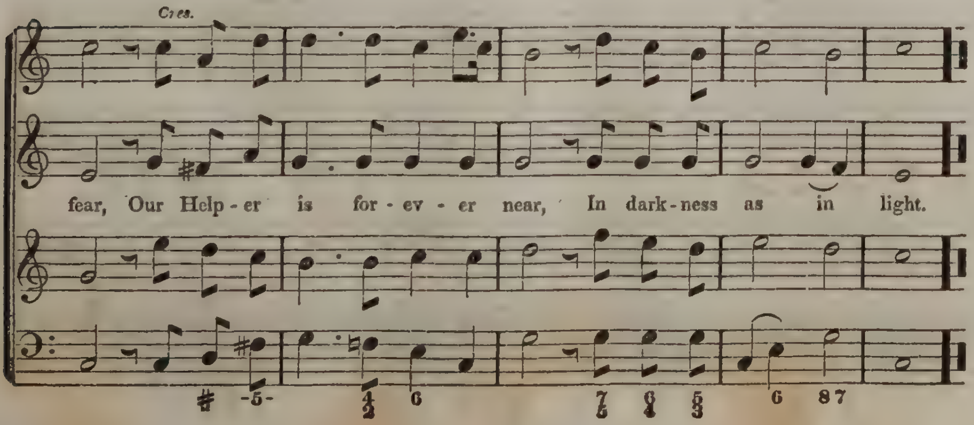
4.
O Jesus, give thy word success;
Lo, at thy footstool now we bend,
Only on thee our hopes depend,
Thou art alone the sinner's friend
Thy word is life and peace.

"Oh, trust in God."

From the German of Henkel.


Expressivo.
Oh trust in God, the God of our sal - va - tion,
SYM. F.
6
8 6
7 5
5 3
He has an arm of bound-less might,
Trust in the Lord to heal the de - so - la - tion; The cause is pre-cious in his sight,
He has an
He has an arm of bound-less might,
3DS - - -


P.
Dim.
He has an arm of boundless might, He has an arm of boundless might,
He has an arm of boundless might, He has an arm of boundless might: Oh trust in God, nor yield to
P.
arm of bound - less might, He has an arm of boundless might,
He has an arm of bound-less might,—He has an arm of bound-less might,
6
6
6 5
6 4
5 3
6


Cres.
fear, Our Help - er is for - ev - er near, In dark - ness as in light.
#
-5-
4 2
6
7 5
6 4
5 3
6
8 7

1.

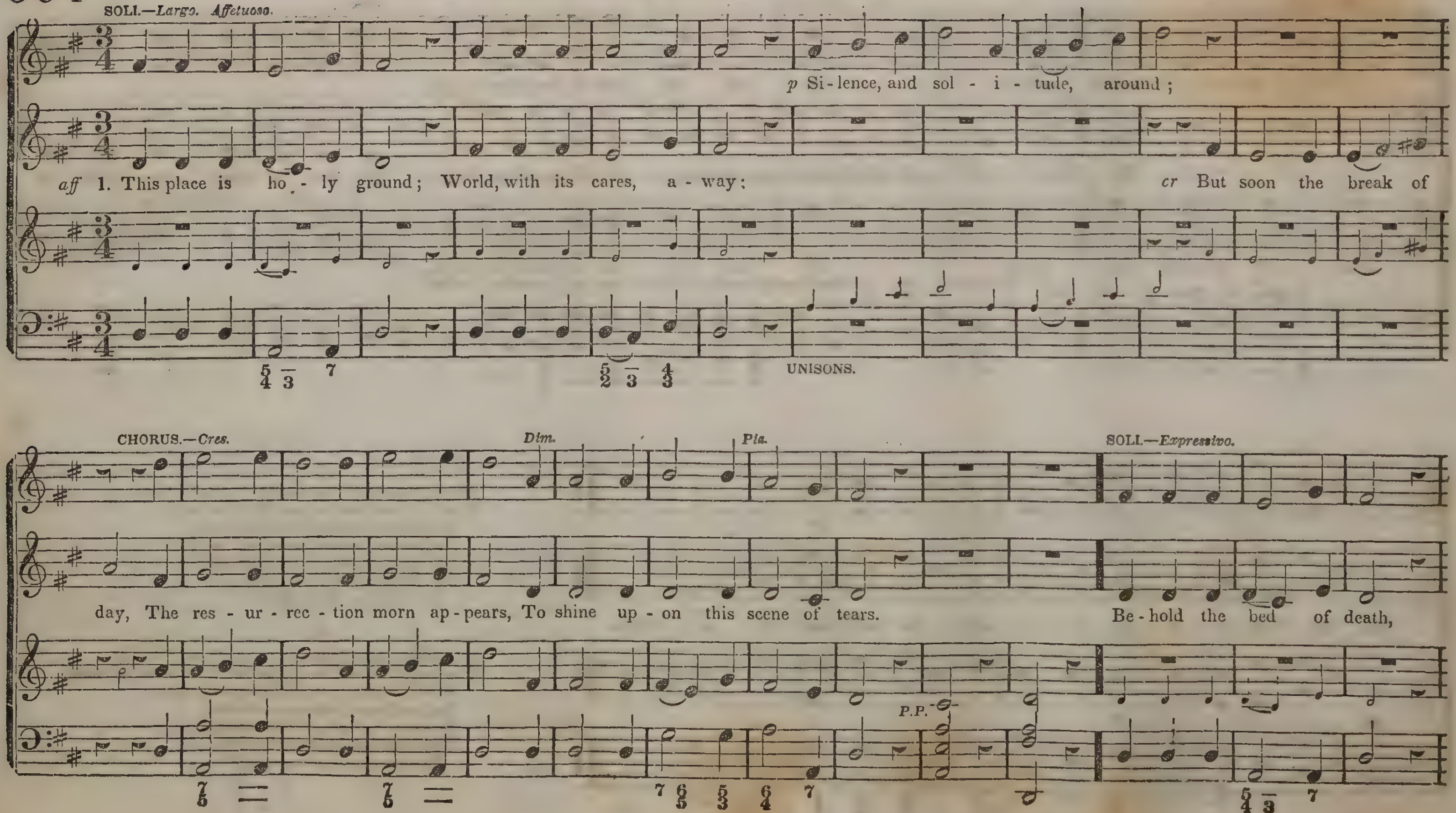
Oh trust in God, the God of our salvation,
Trust in the Lord to heal the desolation;
The cause is precious in his sight;
He has an arm of boundless might;
Oh trust in God, nor yield to fear,
Our Helper is forever near,
In darkness as in light.

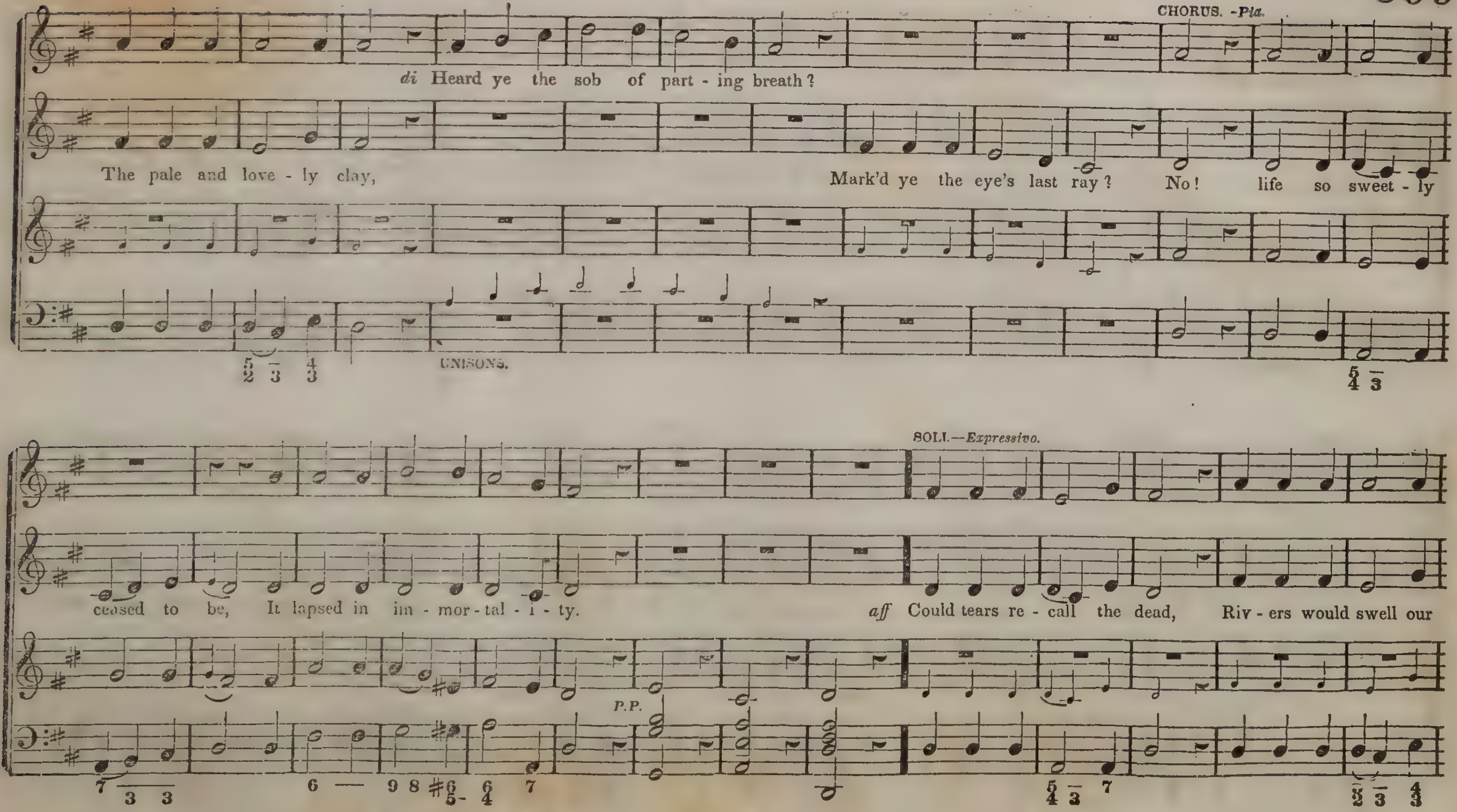
2.

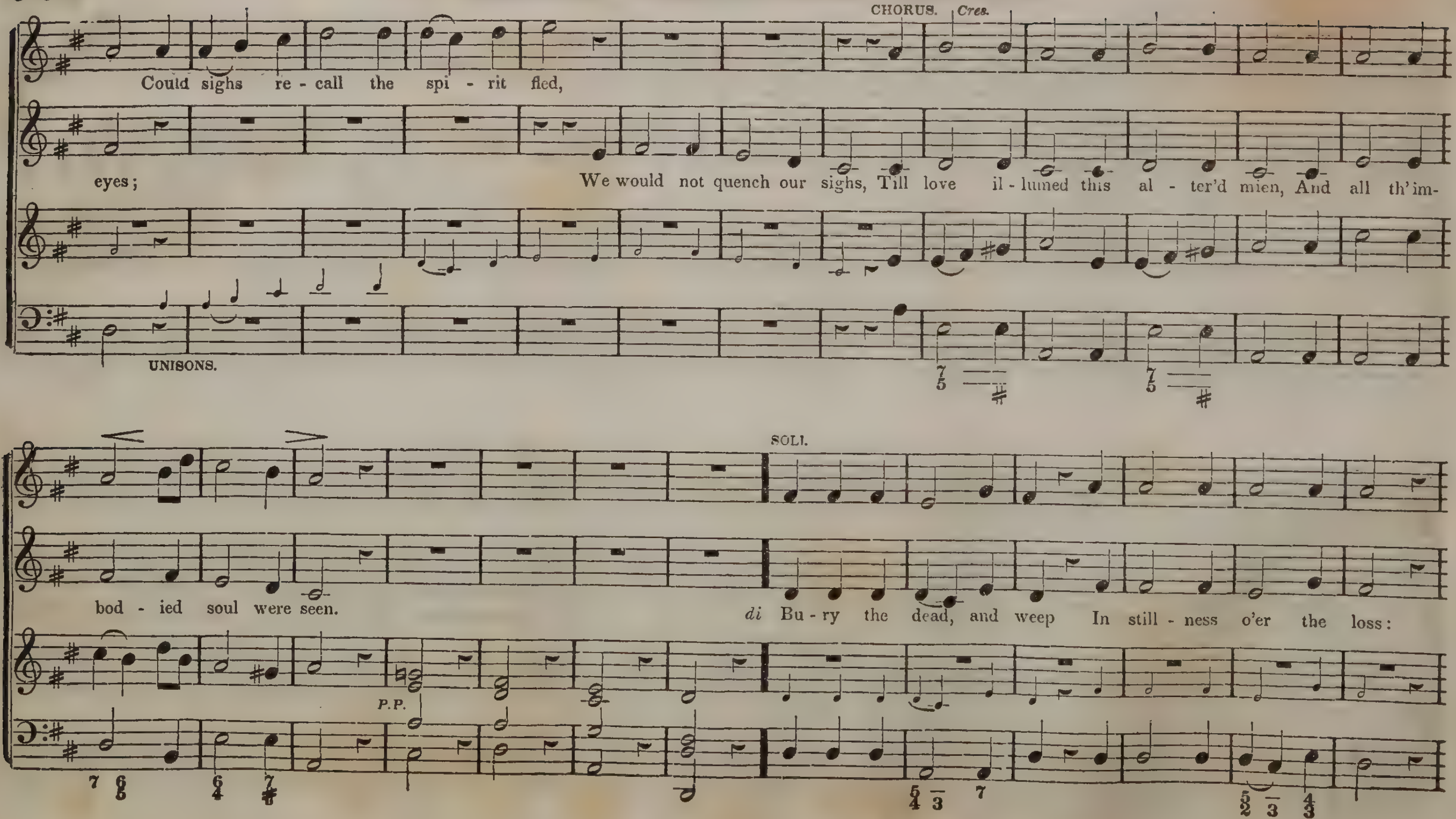
Oh trust in God, the God of earth and ocean,
His cause is safe, though earth were in commotion;
Should floods arise and tempests roar,
And millions threaten to devour,
Yet trust in God, in him confide,
And in his sacred peace abide,
Who reigns for evermore.

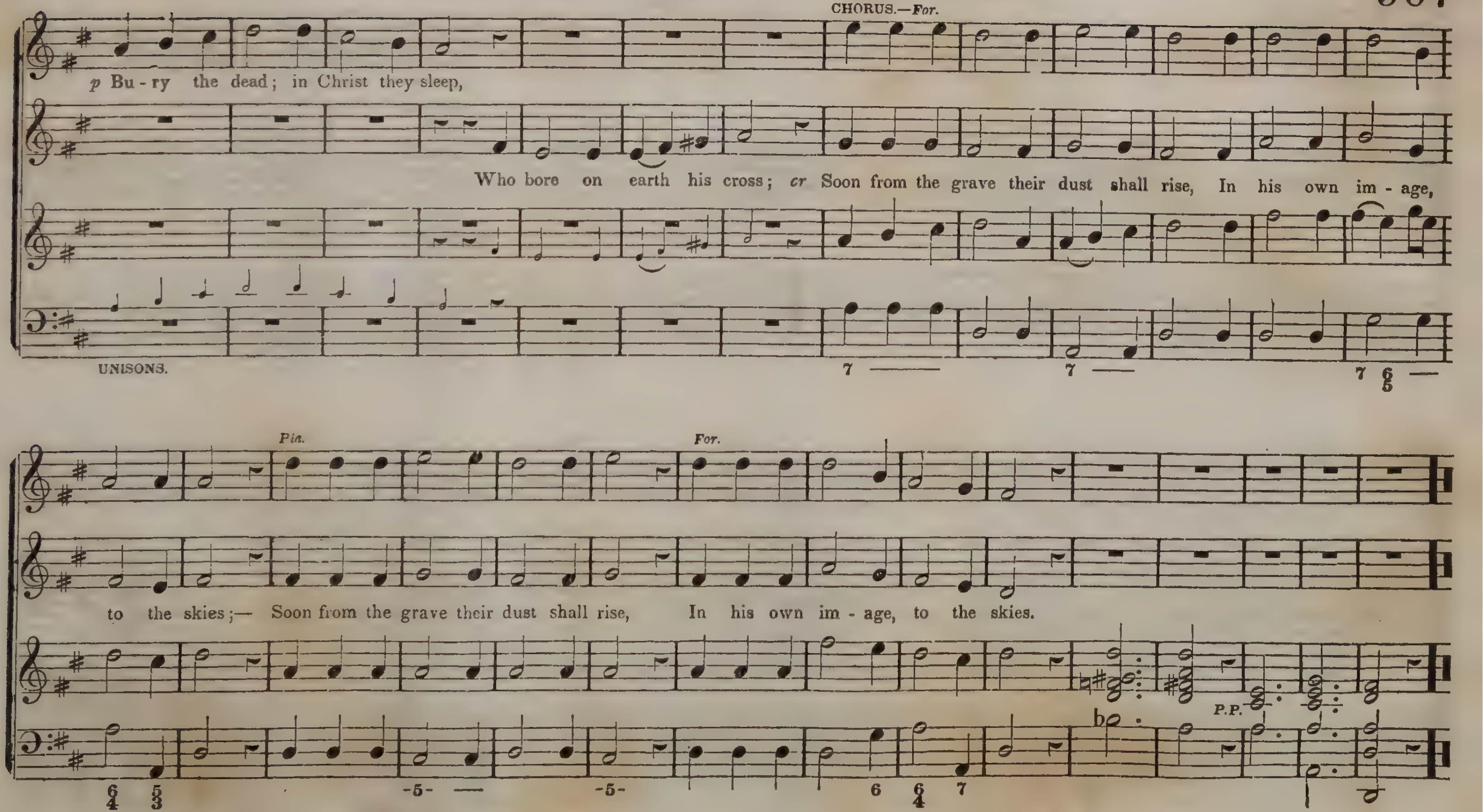
"This Place is Holy Ground."

Words by Montgomery.


SOLI.—Largo. Affetuoso.
p Si-lence, and sol - i - tude, around;
aff 1. This place is ho - ly ground; World, with its cares, a - way;
cr But soon the break of
UNISONS.
CHORUS.—Cres.
Dim.
Pia.
SOLI.—Expressivo.
day, The res - ur - rec - tion morn ap-pears, To shine up - on this scene of tears.
Be-hold the bed of death,
P.P.

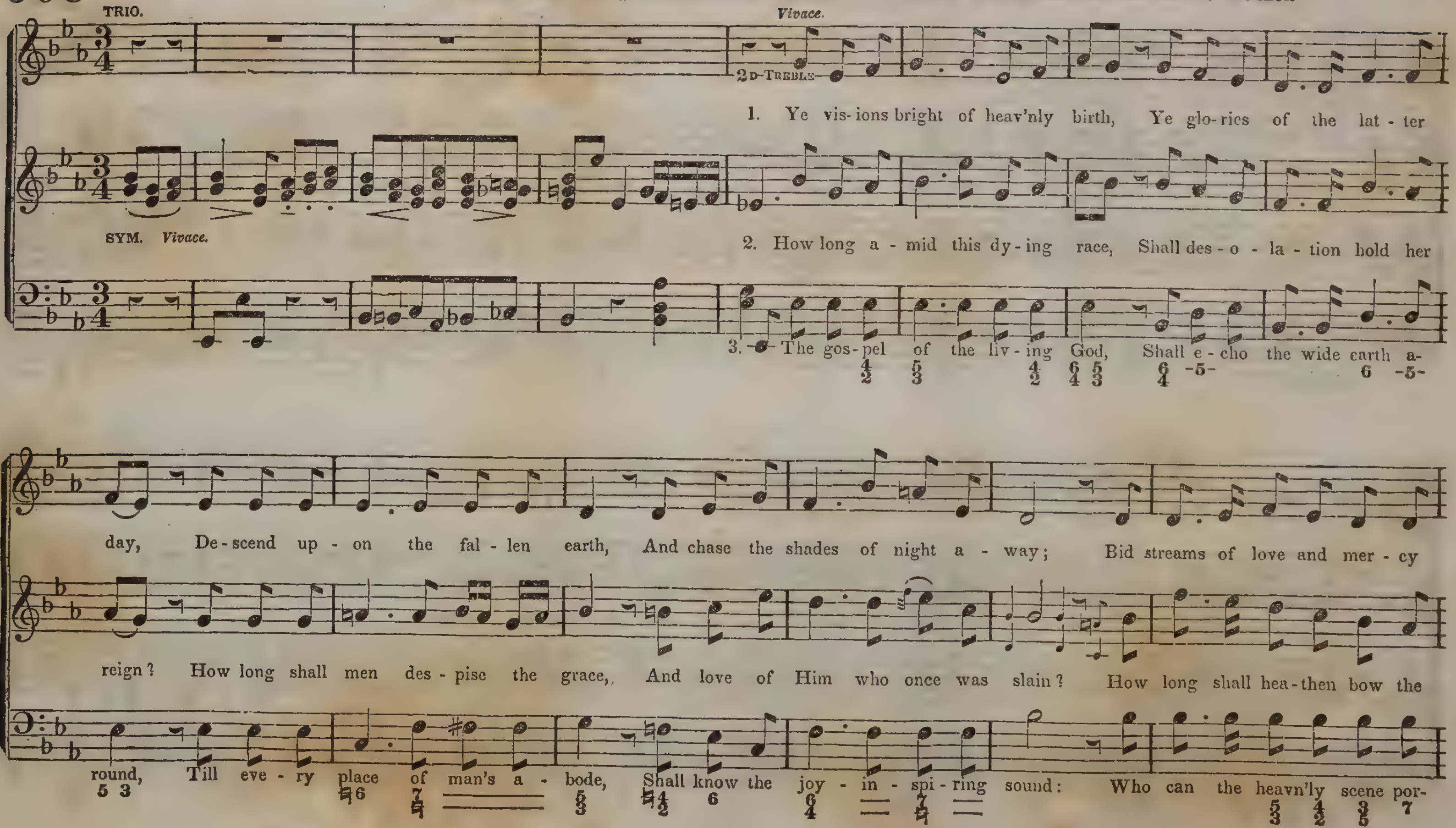

CHORUS. -Pia.
di Heard ye the sob of part - ing breath?
The pale and love - ly clay,
Mark'd ye the eye's last ray? No! life so sweet - ly
UNISONS.
SOLI.—Expressivo.
ceased to be, It lapsed in im - mor - tal - i - ty.
aff Could tears re - call the dead, Riv - ers would swell our
P.P.

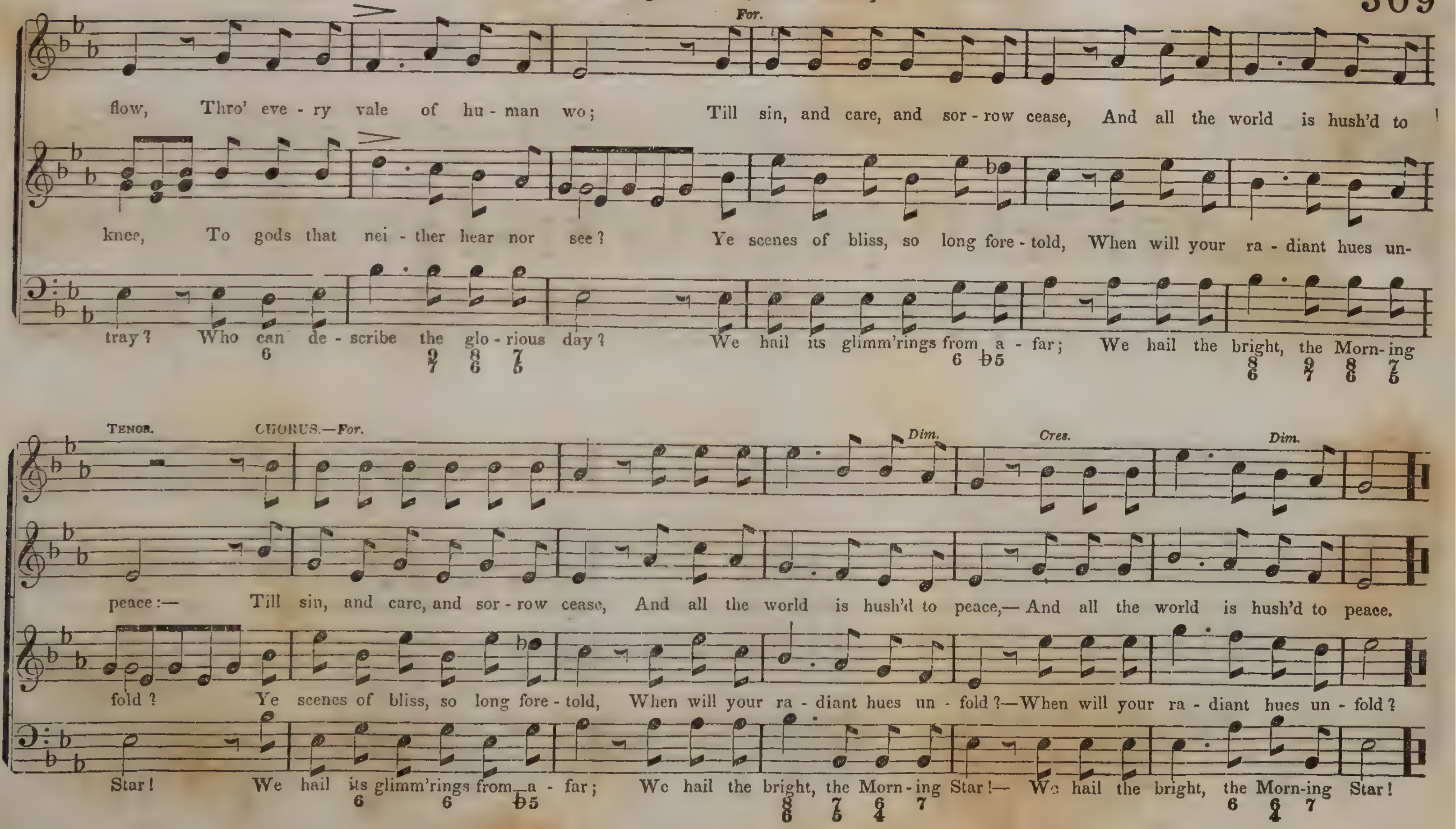

CHORUS.
Cres.
Could sighs re - call the spi - rit fled,
eyes; We would not quench our sighs, Till love il - lumed this al - ter'd mien, And all th'im-
UNISONS.
7 5
7 5
bod - ied soul were seen.
SOLI.
P.P.
di Bu - ry the dead, and weep In still - ness o'er the loss:
7 6 5
6 4
7
5 4 3
7
5 2 3
4 3


CHORUS.—For.
p Bu - ry the dead; in Christ they sleep,
Who bore on earth his cross; cr Soon from the grave their dust shall rise, In his own im - age,
UNISONS.
7 7 7 6 5
Pia.
For.
to the skies;— Soon from the grave their dust shall rise, In his own im - age, to the skies.
P.P.
6 4 5 3 -5- -5- 6 6 4 7

"Ye Visions Bright."

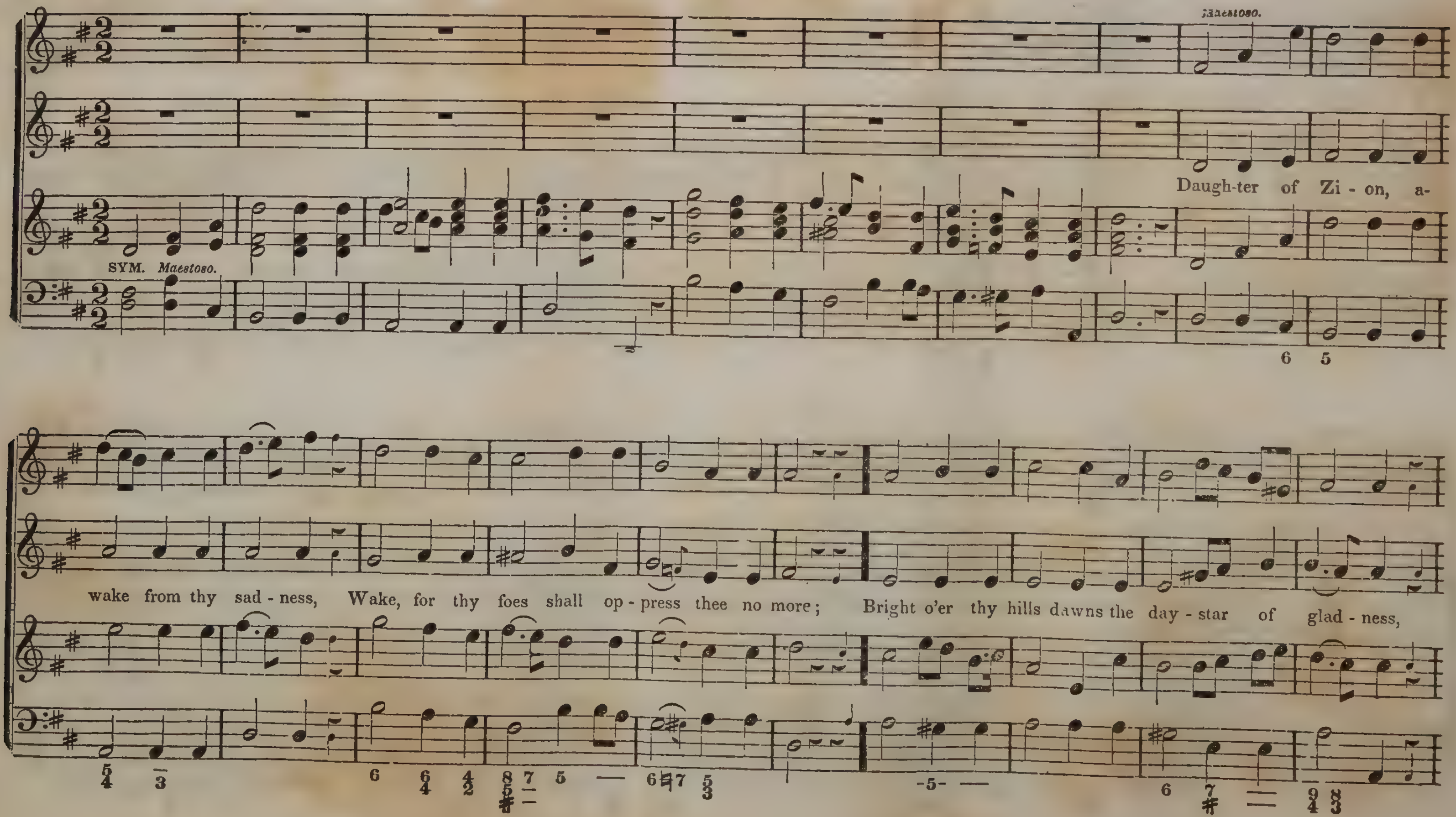
From the German of Henkel.

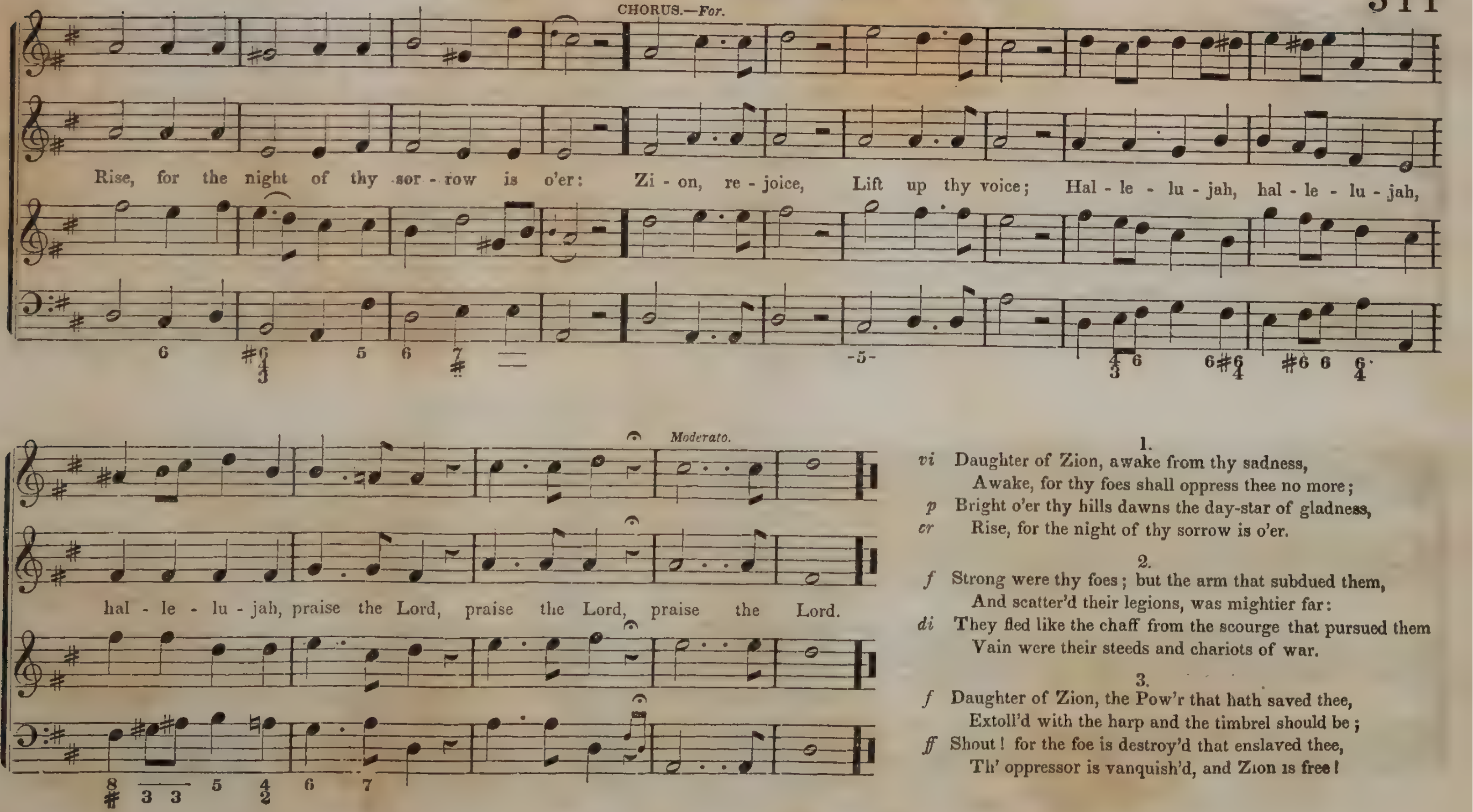

TRIO.
Vivace.
2d-Treble
SYM. Vivace.
1. Ye vis-ions bright of heav'nly birth, Ye glo-ries of the lat-ter day, De-scend up-on the fal-len earth, And chase the shades of night a-way; Bid streams of love and mer-cy
2. How long a-mid this dy-ing race, Shall des-o-la-tion hold her reign? How long shall men des-pise the grace, And love of Him who once was slain? How long shall hea-then bow the
3. The gos-pel of the liv-ing God, Shall e-cho the wide earth a-round, Till eve-ry place of man's a-bode, Shall know the joy-in-spi-ring sound: Who can the heav'nly scene por-


For.
flow, Thro' eve - ry vale of hu - man wo; Till sin, and care, and sor - row cease, And all the world is hush'd to
knee, To gods that nei - ther hear nor see? Ye scenes of bliss, so long fore - told, When will your ra - diant hues un-
tray? Who can de - scribe the glo - rious day? We hail its glimm'rings from a - far; We hail the bright, the Morn - ing
6 9 7 8 6 7 5 6 ♭5 8 6 9 7 8 6 7 5
TENOR. CHORUS.—For. Dim. Cres. Dim.
peace:— Till sin, and care, and sor - row cease, And all the world is hush'd to peace,— And all the world is hush'd to peace.
fold? Ye scenes of bliss, so long fore - told, When will your ra - diant hues un - fold?—When will your ra - diant hues un - fold?
Star! We hail its glimm'rings from a - far; We hail the bright, the Morn - ing Star!— We hail the bright, the Morn-ing Star!
6 6 ♭5 8 6 7 5 6 4 7 6 6 4 7

"Daughter of Zion."

Louis Laur.


Maestoso.
SYM. Maestoso.
Daugh-ter of Zi - on, a-
wake from thy sad - ness, Wake, for thy foes shall op - press thee no more; Bright o'er thy hills dawns the day - star of glad - ness,


CHORUS.—For.
Rise, for the night of thy sor - row is o'er: Zi - on, re - joice, Lift up thy voice; Hal - le - lu - jah, hal - le - lu - jah,
Moderato.
hal - le - lu - jah, praise the Lord, praise the Lord, praise the Lord.

1.

vi Daughter of Zion, awake from thy sadness,
Awake, for thy foes shall oppress thee no more;
p Bright o'er thy hills dawns the day-star of gladness,
cr Rise, for the night of thy sorrow is o'er.

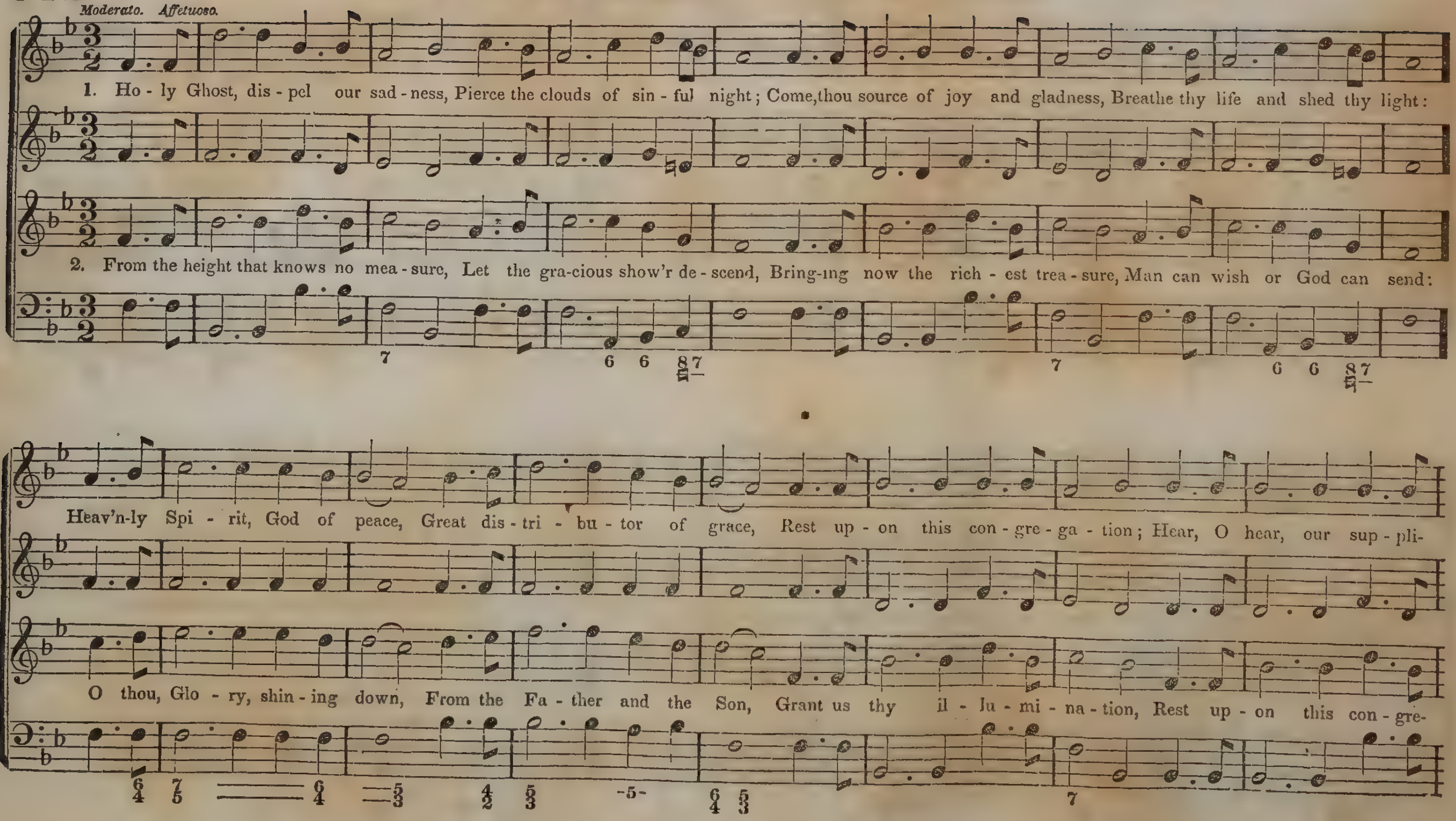
2.

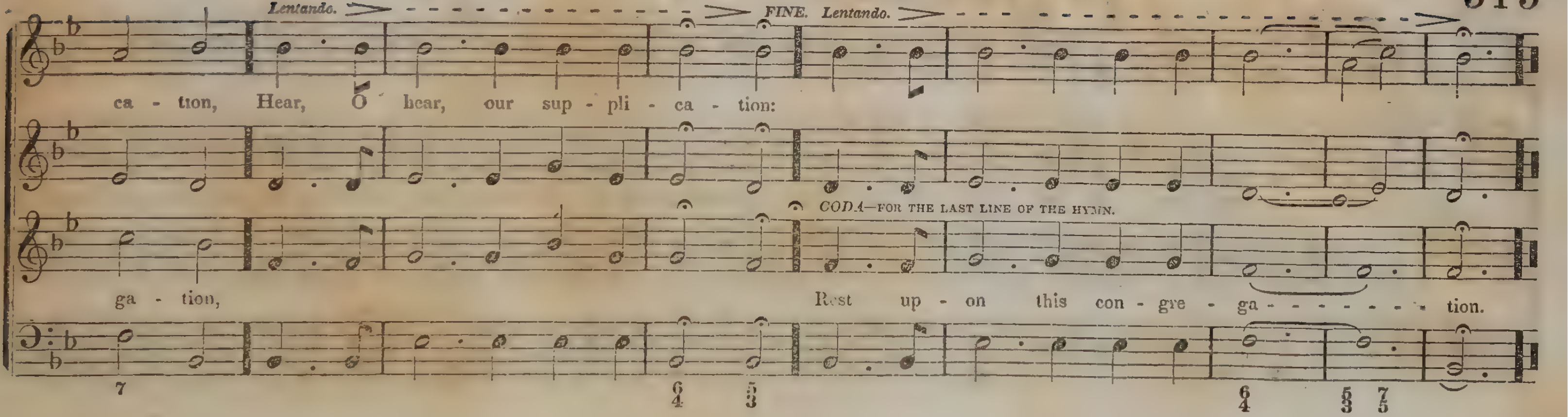
f Strong were thy foes; but the arm that subdued them,
And scatter'd their legions, was mightier far:
di They fled like the chaff from the scourge that pursued them
Vain were their steeds and chariots of war.

3.

f Daughter of Zion, the Pow'r that hath saved thee,
Extoll'd with the harp and the timbrel should be;
ff Shout! for the foe is destroy'd that enslaved thee,
Th' oppressor is vanquish'd, and Zion is free!

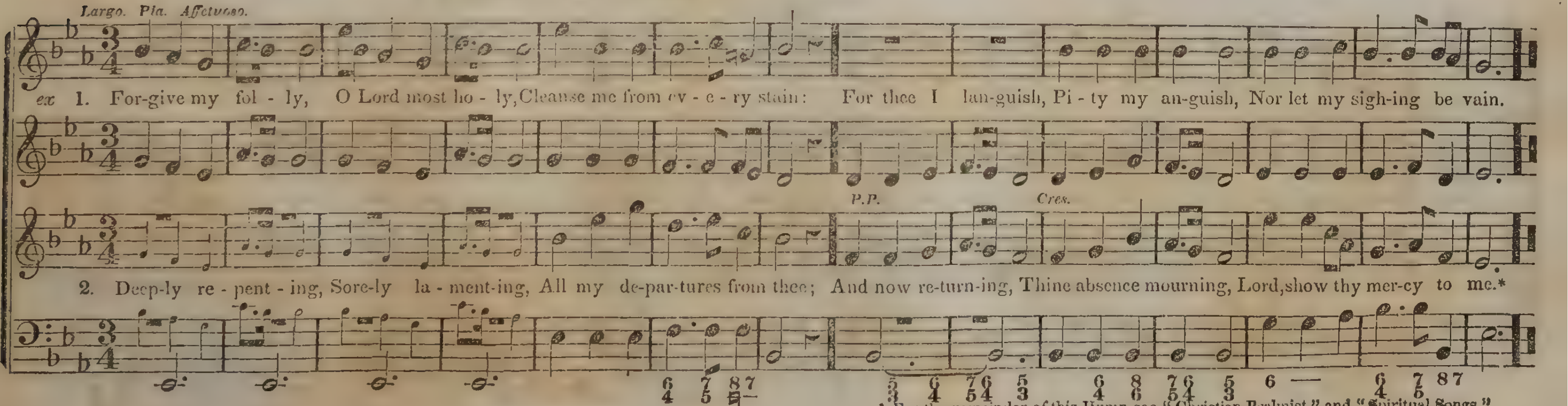
TABERNACLE.


Moderato. Affetuoso.
1. Ho - ly Ghost, dis - pel our sad - ness, Pierce the clouds of sin - ful night; Come, thou source of joy and gladness, Breathe thy life and shed thy light:
2. From the height that knows no mea - sure, Let the gra-cious show'r de - scend, Bring-ing now the rich - est trea - sure, Man can wish or God can send:
7
6 6 8 7
7
6 6 8 7
Heav'n-ly Spi - rit, God of peace, Great dis - tri - bu - tor of grace, Rest up - on this con - gre - ga - tion; Hear, O hear, our sup - pli-
O thou, Glo - ry, shin - ing down, From the Fa - ther and the Son, Grant us thy il - lu - mi - na - tion, Rest up - on this con - gre-
6 4
7 5
6 4
5 3
4 2
5 3
-5-
6 4
5 3
7


Lentando.
FINE.
Lentando.
ca - tion, Hear, O hear, our sup - pli - ca - tion:
CODA—FOR THE LAST LINE OF THE HYMN.
ga - tion, Rest up - on this con - gre - ga - - - - - - - tion.
7
6 4
5 3
6 4
5 3
7 5

"Forgive my Folly."

H.


Largo. Pia. Affetuoso.
ex 1. For-give my fol - ly, O Lord most ho - ly, Cleanse me from ev - e - ry stain: For thee I lan-guish, Pi - ty my an-guish, Nor let my sigh-ing be vain.
P.P.
Cres.
2. Deep-ly re - pent - ing, Sore-ly la - ment-ing, All my de-par-tures from thee; And now re-turn-ing, Thine absence mourning, Lord, show thy mer-cy to me.*
6 4
7 5
8 7
5 3
6 4
7 6 5 4
5 3
6 4
8 6
7 6 5 4
5 3
6 —
6 4
7 5
8 7

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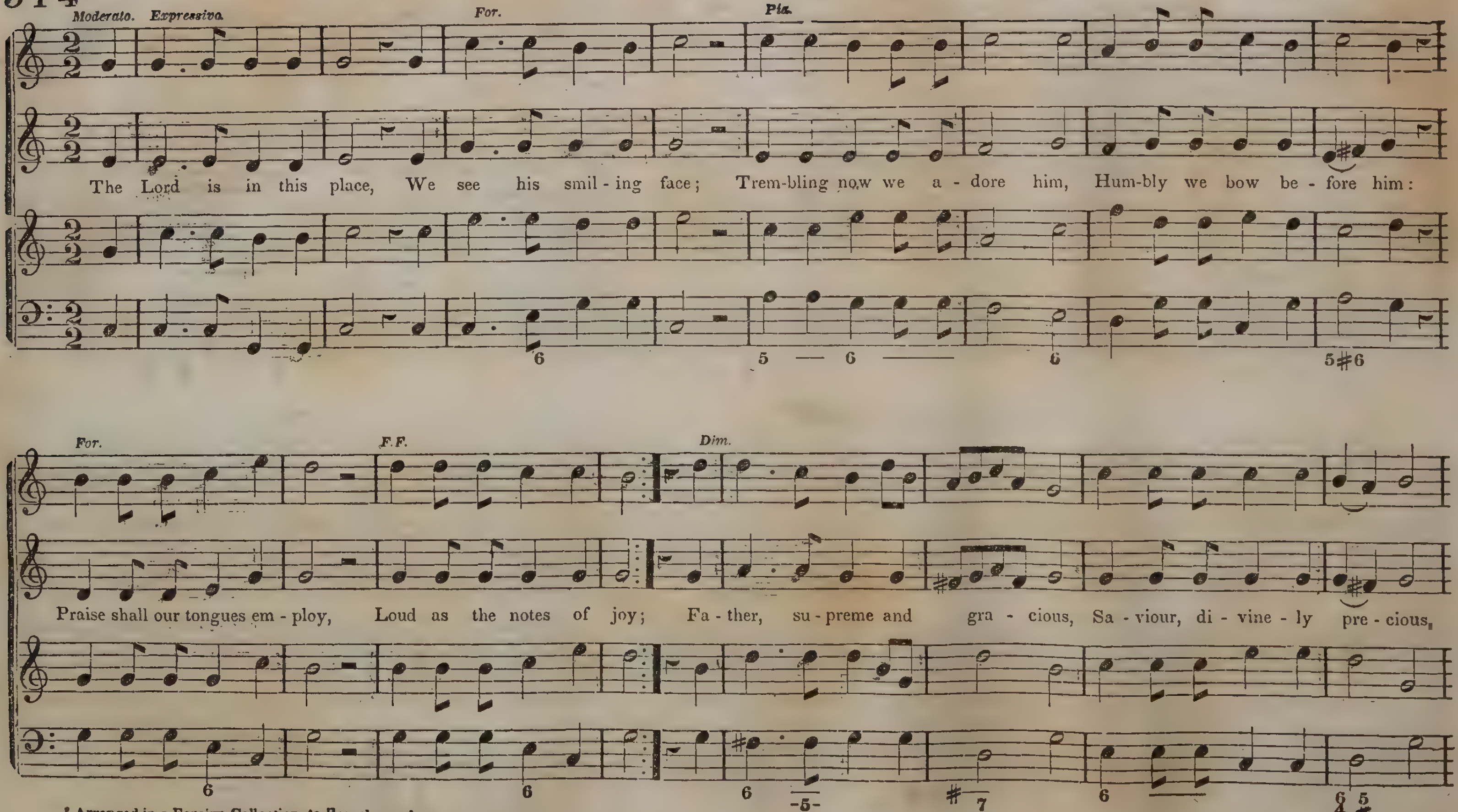
* For the remainder of this Hymn see "Christian Psalmist," and "Spiritual Songs."

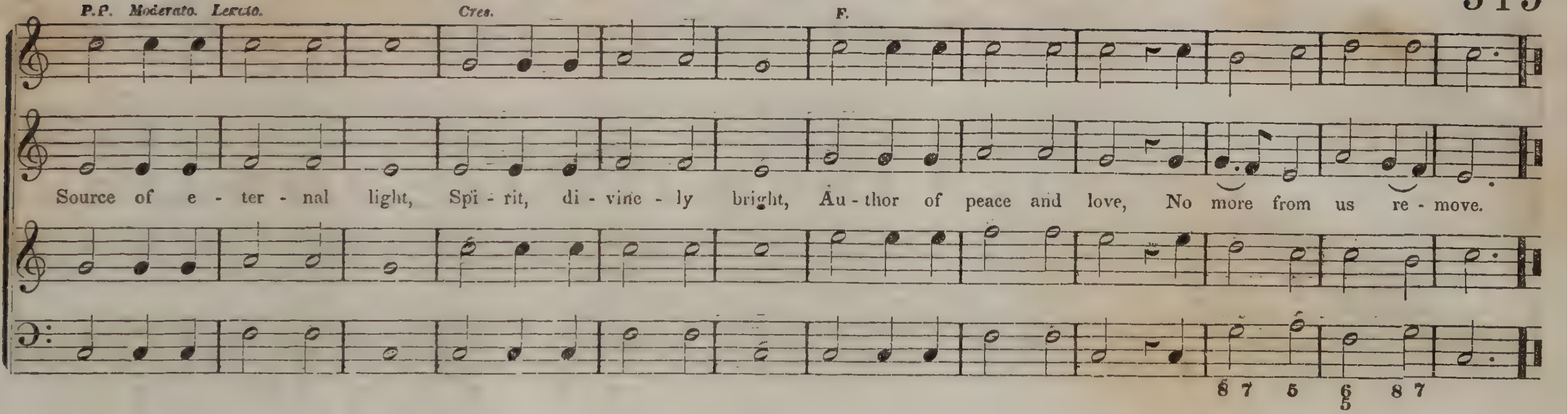
INVOCATION.

Wurtemburgh Air.*


Moderato. Expressiva.
For.
Pia.
The Lord is in this place, We see his smil-ing face; Trem-bling now we a-dore him, Hum-bly we bow be-fore him:
6
5 — 6
6
5♯6
For.
F.F.
Dim.
Praise shall our tongues em-ploy, Loud as the notes of joy; Fa-ther, su-preme and gra-cious, Sa-viour, di-vine-ly pre-cious,
6
6
6
-5-
♯ 7
6
6 5
4 ♯

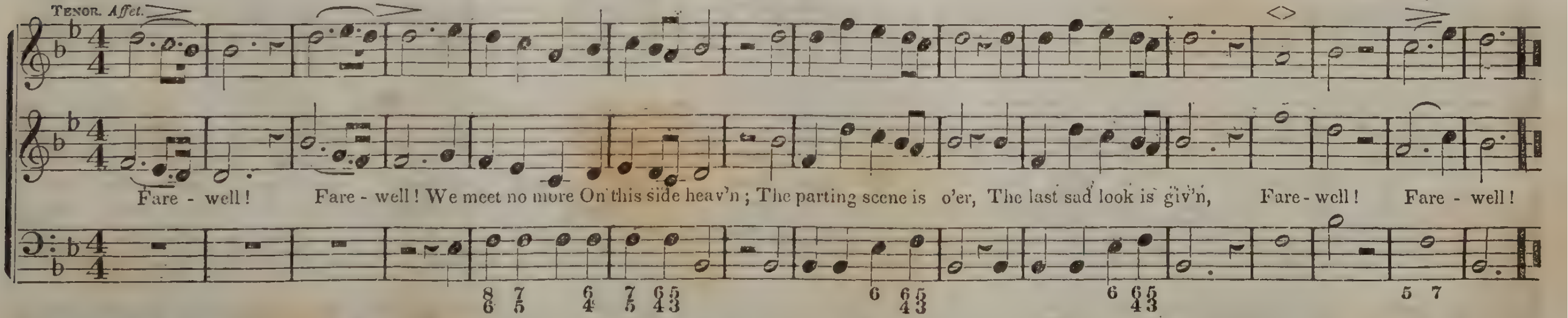
* Arranged in a Foreign Collection, to French words.

INVOCATION. [CONTINUED.]


P.P. Moderato. Lento.
Cres.
F.
Source of e - ter - nal light, Spi - rit, di - vine - ly bright, Au - thor of peace and love, No more from us re - move.
8 7 5 6 5 8 7

"Farewell! We meet no more."

H.—Revised from 'Spiritual Songs.'


TENOR. Affet.
Fare - well! Fare - well! We meet no more On this side heav'n; The parting scene is o'er, The last sad look is giv'n, Fare - well! Fare - well!
8 6 7 5 6 4 7 5 6 5 4 3 6 6 5 4 3 6 6 5 4 3 5 7

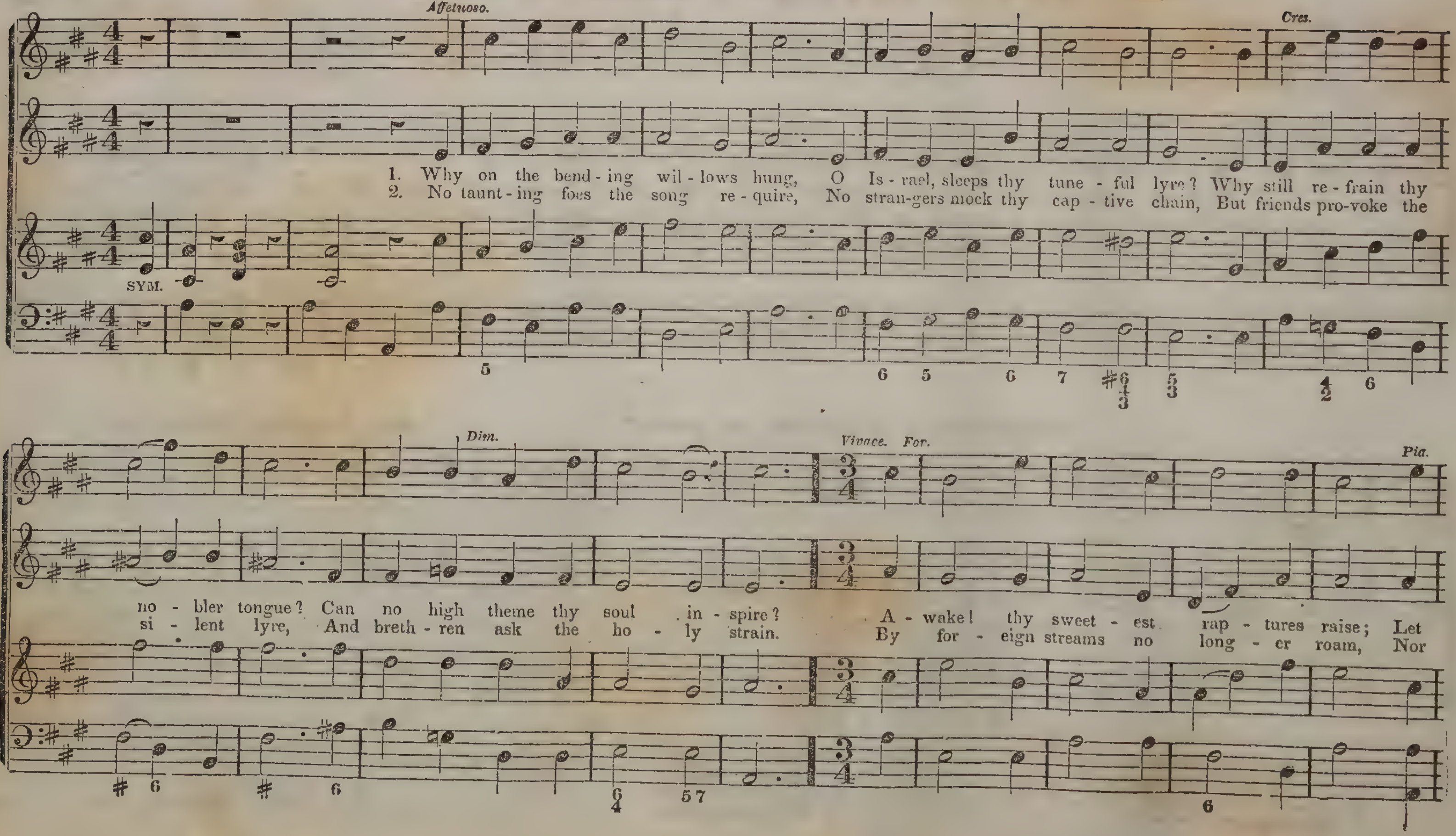
2. Farewell! My soul will weep
While mem'ry lives:
From wounds that sink so deep
No earthly hand relieves

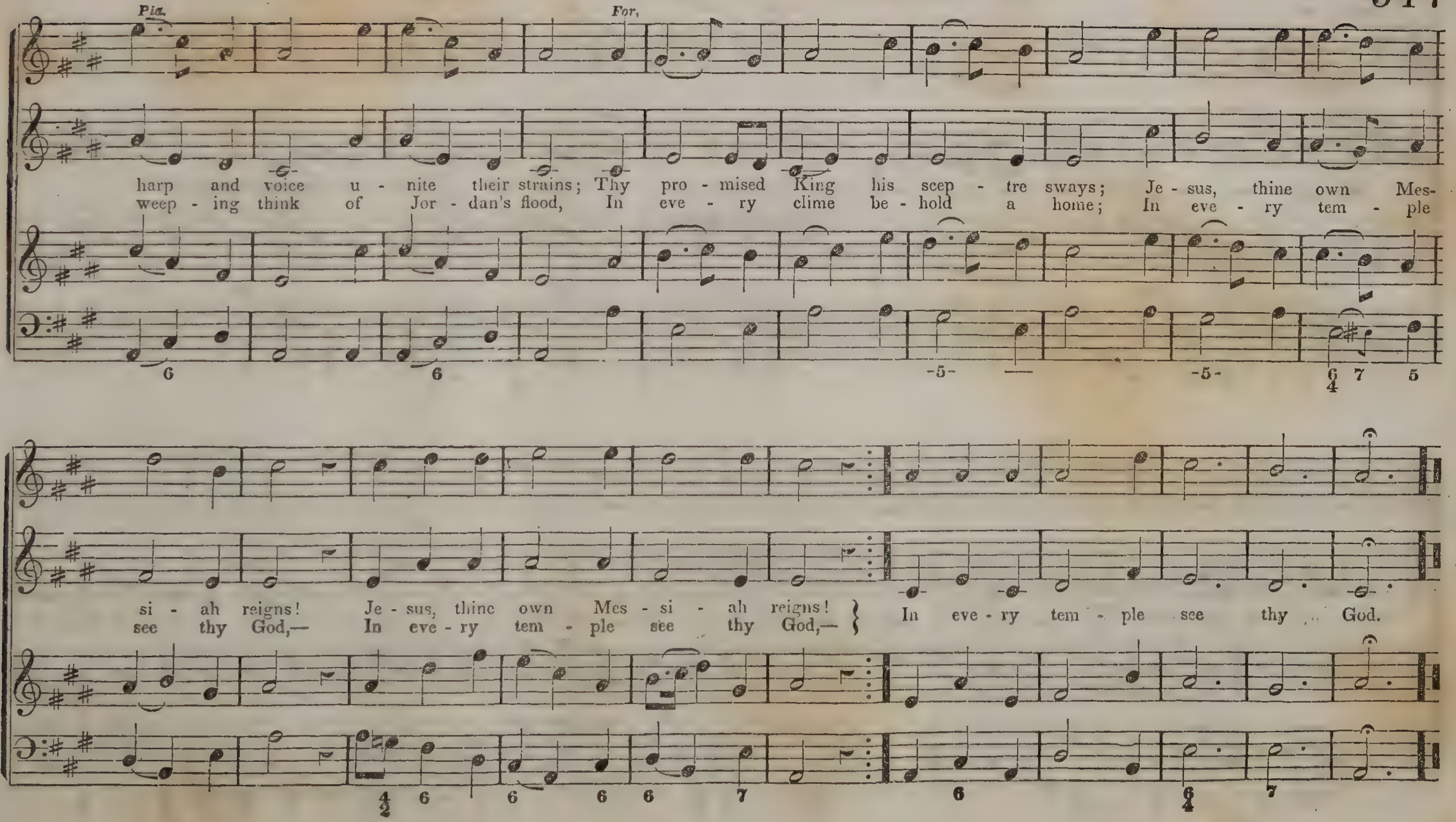
3. Farewell! my stricken heart
To Jesus flies:
From him I'll never part
On him my hope relies.

4. Farewell! And shall we meet
In heav'n above?
And there in union sweet,
Sing of a Saviour's love?

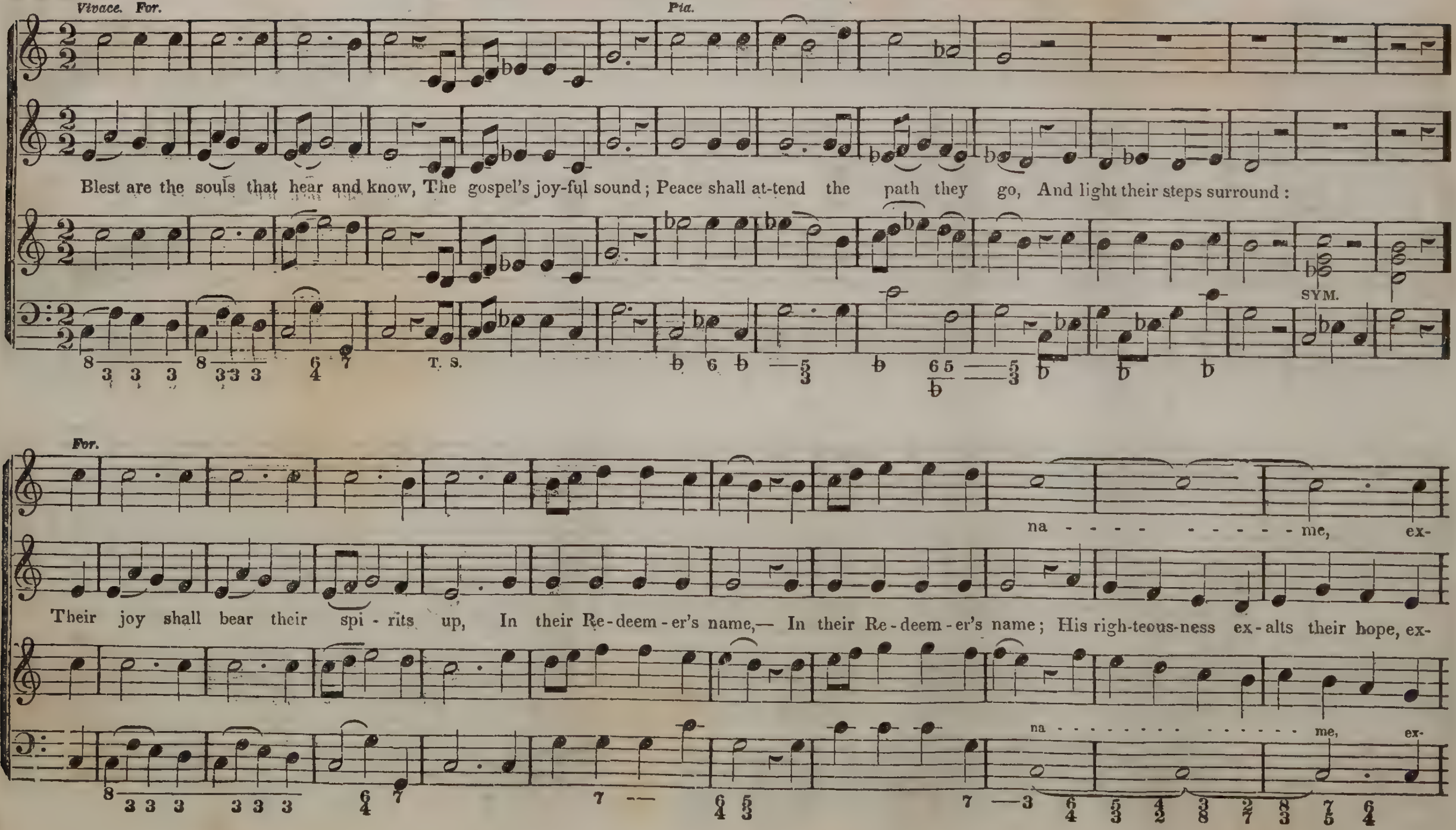
"Why on the Bending Willows."

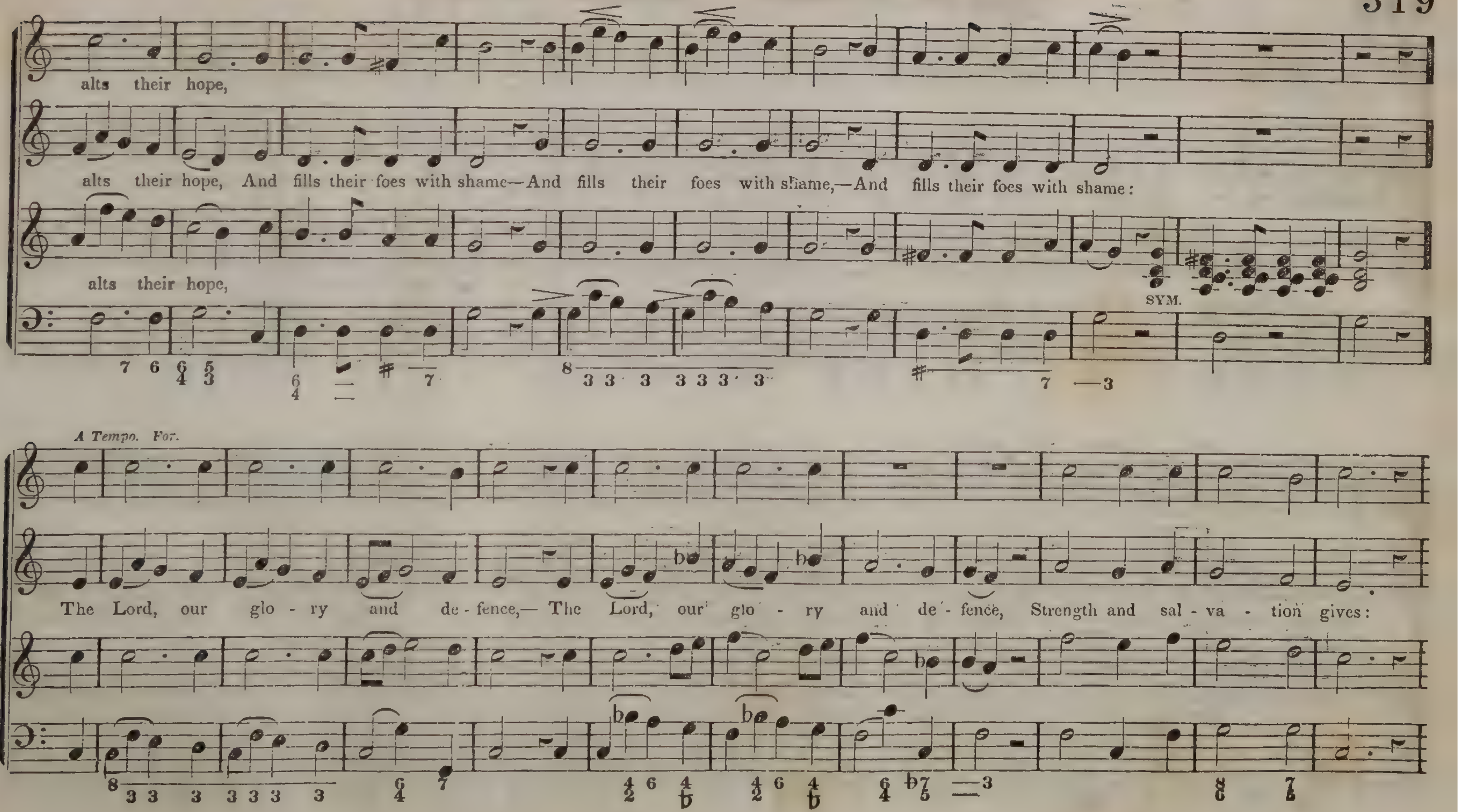
Nagell.


Affetuoso.
Cres.
1. Why on the bend-ing wil-lows hung, O Is-rael, sleeps thy tune-ful lyre? Why still re-frain thy
2. No taunt-ing foes the song re-quire, No stran-gers mock thy cap-tive chain, But friends pro-voke the
SYM.
5
6 5 6 7 #6 4 3 5 3 4 2 6
Dim.
Vivace. For.
Pia.
no-bler tongue? Can no high theme thy soul in-spire? A-wake! thy sweet-est rap-tures raise; Let
si-lent lyre, And breth-ren ask the ho-ly strain. By for-eign streams no long-er roam, Nor
# 6 # 6 6 4 5 7 6

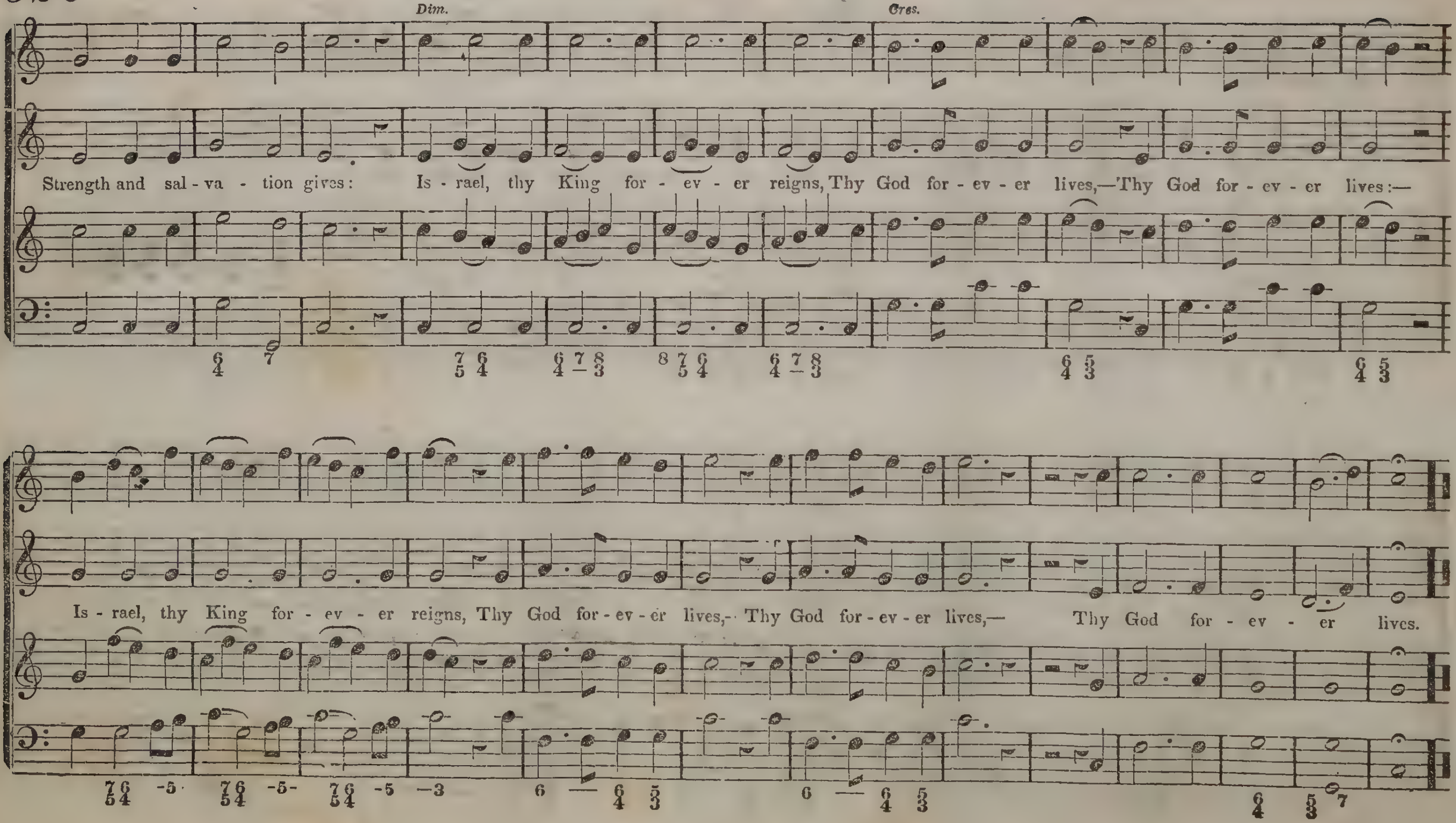

Pia.
For,
harp and voice u - nite their strains; Thy pro - mised King his scep - tre sways; Je - sus, thine own Mes-
weep - ing think of Jor - dan's flood, In eve - ry clime be - hold a home; In eve - ry tem - ple
6 6 -5- -5- 6 4 7 5
si - ah reigns! Je - sus, thine own Mes - si - ah reigns!
see thy God,— In eve - ry tem - ple see thy God,—
In eve - ry tem - ple see thy God.
4 2 6 6 6 6 7 6 6 4 7

"Blest are the Souls." Psalm 89. [A FULL CHORUS.]


Vivace. For.
Pia.
Blest are the souls that hear and know, The gospel's joy-ful sound; Peace shall at-tend the path they go, And light their steps surround:
T. S.
SYM.
For.
na - - - - - - - - - me, ex-
Their joy shall bear their spi - rits up, In their Re-deem - er's name,— In their Re - deem - er's name; His righ-teous-ness ex - alts their hope, ex-
na - - - - - - - - - me, ex-

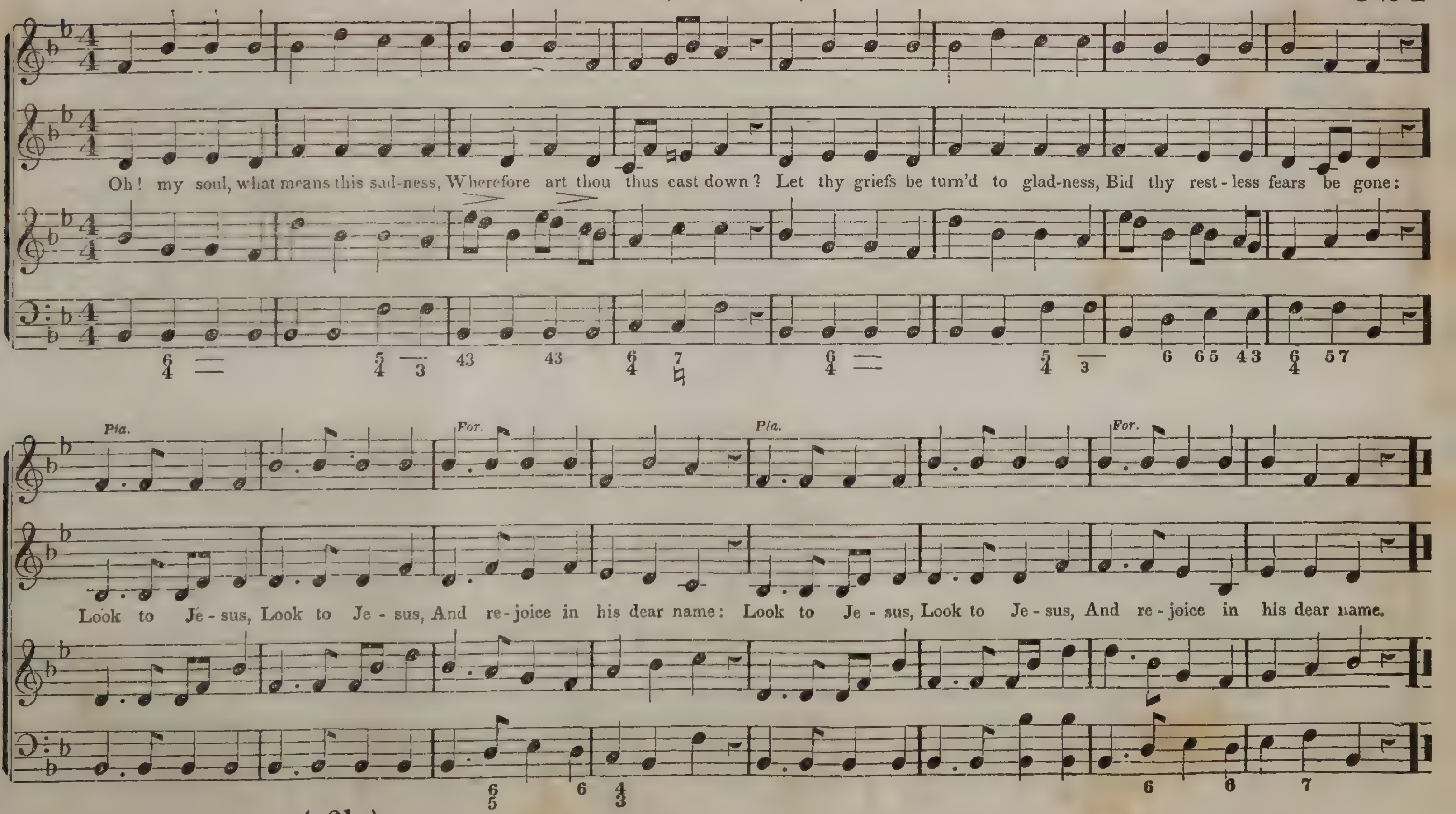

alts their hope,
alts their hope, And fills their foes with shame—And fills their foes with shame,—And fills their foes with shame:
alts their hope,
SYM.
A Tempo. For.
The Lord, our glo - ry and de - fence,— The Lord, our glo - ry and de - fence, Strength and sal - va - tion gives:

“Blest are the Souls.” [Continued.]


Dim.
Cres.
Strength and sal - va - tion gives: Is - rael, thy King for - ev - er reigns, Thy God for - ev - er lives,—Thy God for - ev - er lives:—
Is - rael, thy King for - ev - er reigns, Thy God for - ev - er lives,- Thy God for - ev - er lives,— Thy God for - ev - er lives.

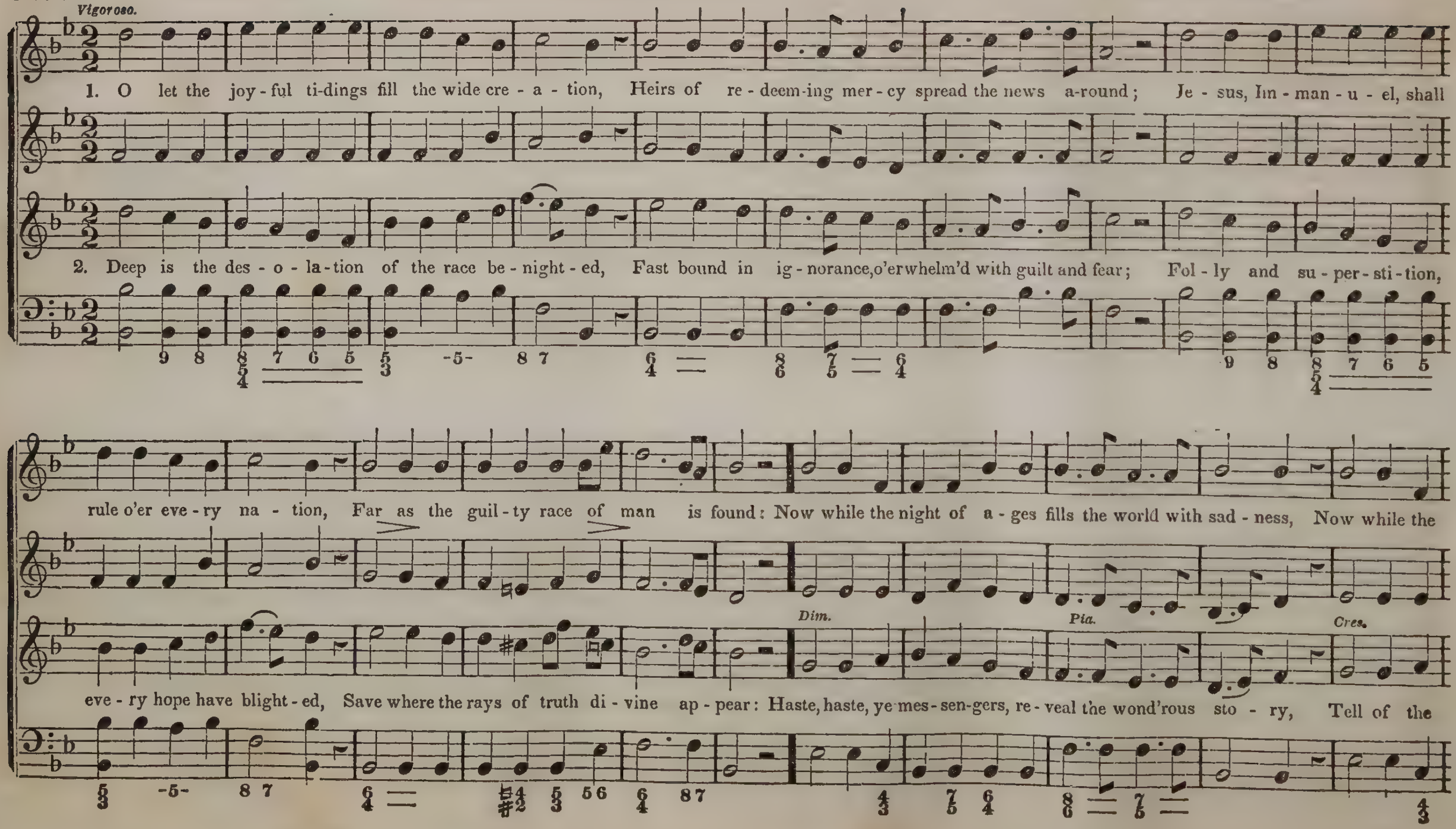
ORVILLE 8s, 7s & 4s; or 8s & 7s—DOUBLE.

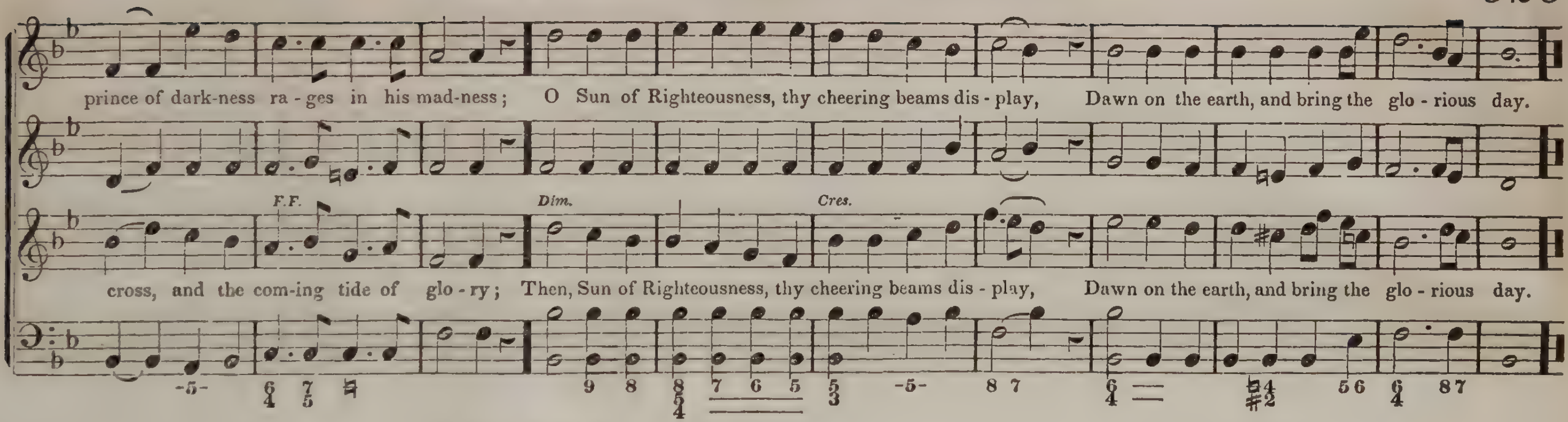
E. Ives, Junr.


Oh! my soul, what means this sad-ness, Wherefore art thou thus cast down? Let thy griefs be turn'd to glad-ness, Bid thy rest-less fears be gone:
Pia.
For.
Pia.
For.
Look to Je-sus, Look to Je-sus, And re-joice in his dear name: Look to Je-sus, Look to Je-sus, And re-joice in his dear name.

"O let the Joyful Tidings."

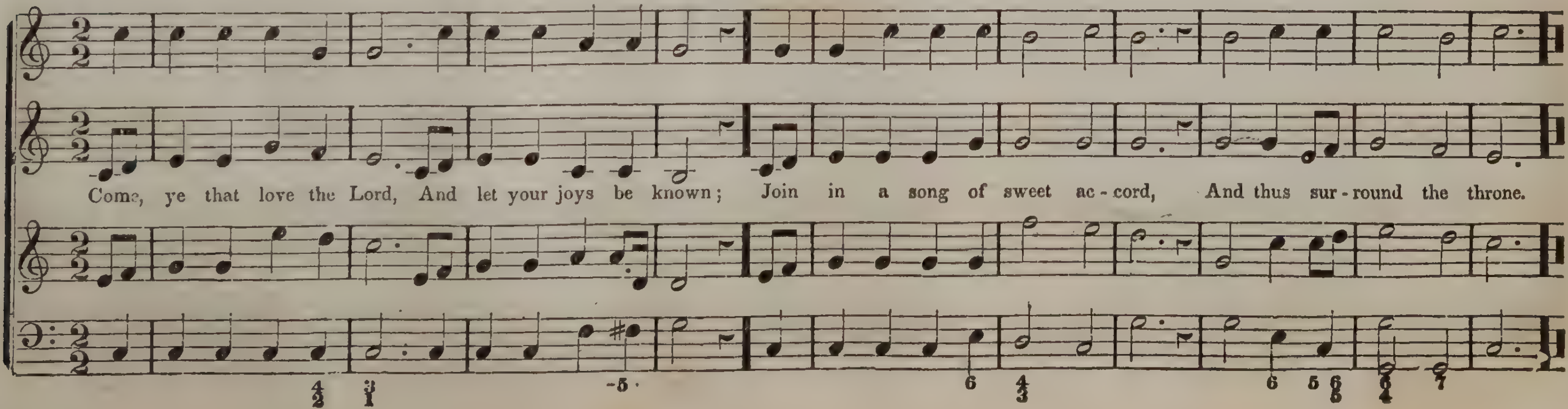
Arranged from Ladurner.


Vigoroso.
1. O let the joy-ful ti-dings fill the wide cre-a-tion, Heirs of re-deem-ing mer-cy spread the news a-round; Je-sus, Im-man-u-el, shall
2. Deep is the des-o-la-tion of the race be-night-ed, Fast bound in ig-norance, o'erwhelm'd with guilt and fear; Fol-ly and su-per-sti-tion,
rule o'er eve-ry na-tion, Far as the guil-ty race of man is found: Now while the night of a-ges fills the world with sad-ness, Now while the
eve-ry hope have blight-ed, Save where the rays of truth di-vine ap-pear: Haste, haste, ye mes-sen-gers, re-veal the wond'rous sto-ry, Tell of the
Dim.
Pia.
Cres.


prince of dark-ness ra-ges in his mad-ness; O Sun of Righteousness, thy cheering beams dis-play, Dawn on the earth, and bring the glo-rious day.
F.F.
Dim.
Cres.
cross, and the com-ing tide of glo-ry; Then, Sun of Righteousness, thy cheering beams dis-play, Dawn on the earth, and bring the glo-rious day.

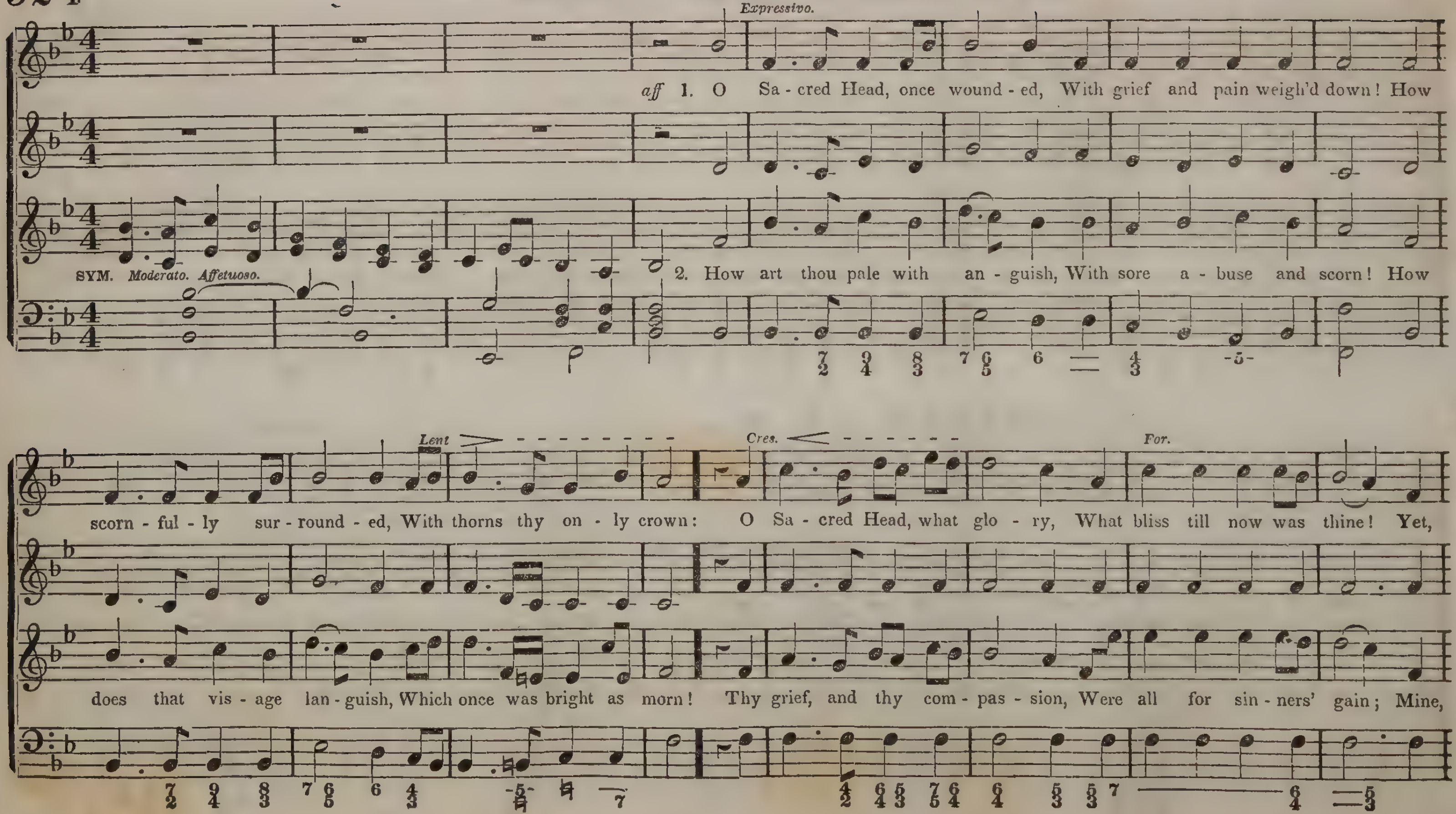
QUINCY. S. M.

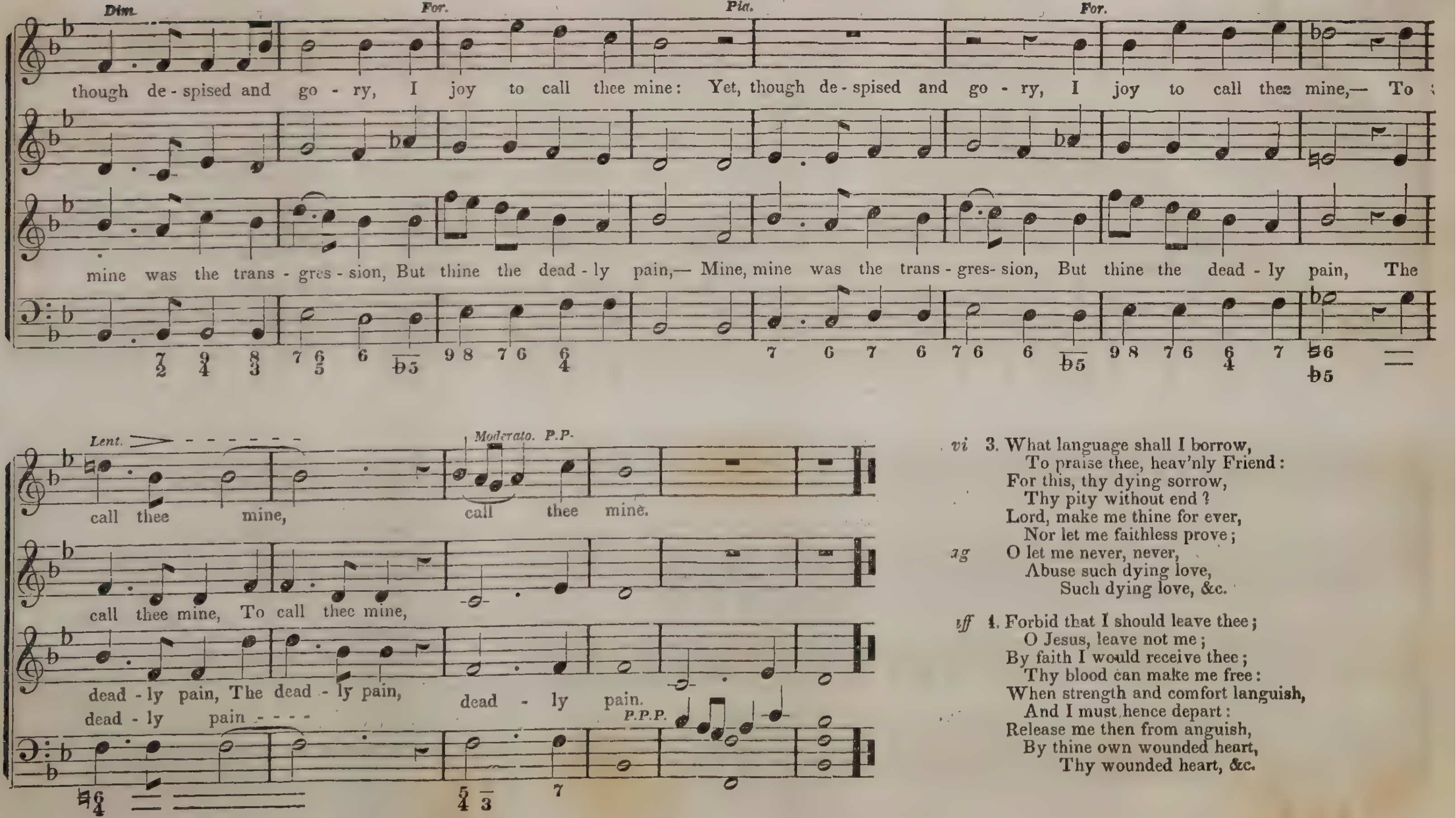
Lincoln.


Come, ye that love the Lord, And let your joys be known; Join in a song of sweet ac-cord, And thus sur-round the throne.

"O Sacred Head, once wounded."

Theme by Kolb.


Expressivo.
aff
1. O Sacred Head, once wounded, With grief and pain weigh'd down! How
SYM. Moderato. Affetuoso.
2. How art thou pale with anguish, With sore abuse and scorn! How
Lent
Cres.
For.
scornfully surrounded, With thorns thy only crown: O Sacred Head, what glory, What bliss till now was thine! Yet,
does that visage languish, Which once was bright as morn! Thy grief, and thy compassion, Were all for sinners' gain; Mine,

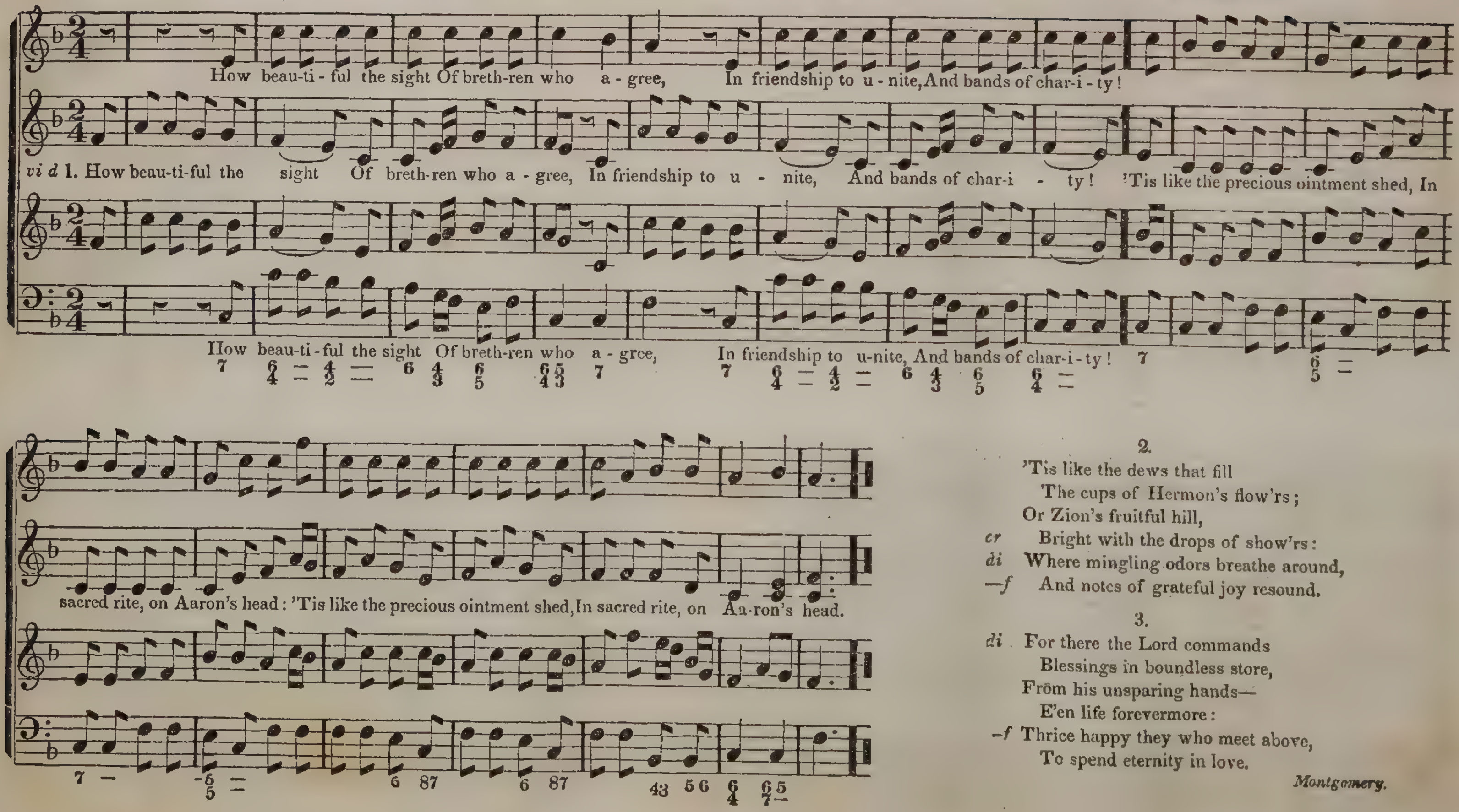

Dim.
For.
Pia.
For.
though de-spised and go-ry, I joy to call thee mine: Yet, though de-spised and go-ry, I joy to call thee mine,— To
mine was the trans-gres-sion, But thine the dead-ly pain,— Mine, mine was the trans-gres-sion, But thine the dead-ly pain, The
Lent.
Moderato. P.P.
call thee mine, call thee mine.
call thee mine, To call thee mine,
dead-ly pain, The dead-ly pain, dead-ly pain.
dead-ly pain
P.P.P.

vi 3. What language shall I borrow,
To praise thee, heav'nly Friend:
For this, thy dying sorrow,
Thy pity without end?
Lord, make me thine for ever,
Nor let me faithless prove;
ag O let me never, never,
Abuse such dying love,
Such dying love, &c.

ff 4. Forbid that I should leave thee;
O Jesus, leave not me;
By faith I would receive thee;
Thy blood can make me free:
When strength and comfort languish,
And I must hence depart:
Release me then from anguish,
By thine own wounded heart,
Thy wounded heart, &c.
]

"How Beautiful the Sight." Psalm 133.

E. Ives, Junr.

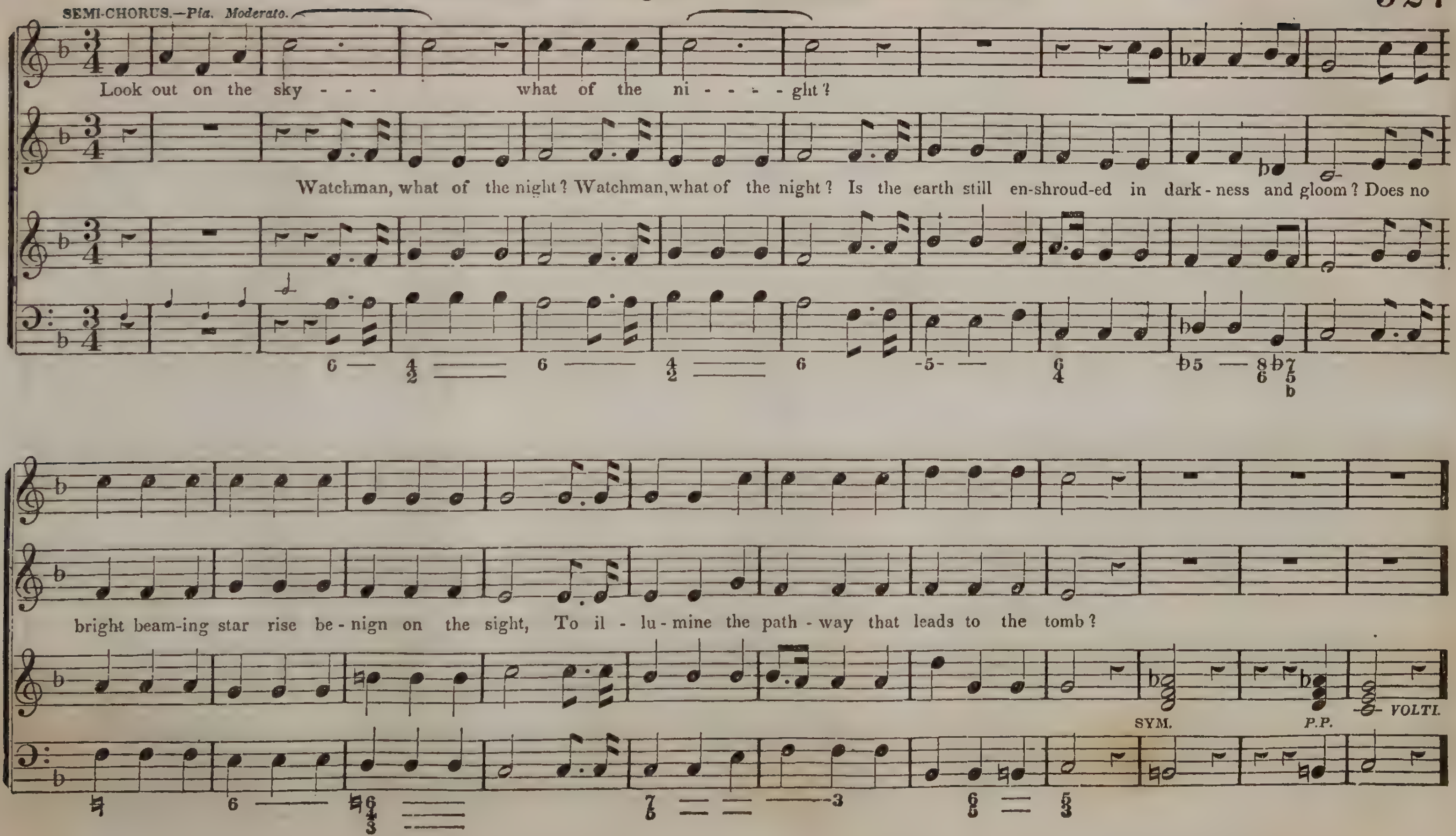

How beau-ti-ful the sight Of breth-ren who a-gree, In friendship to u-nite, And bands of char-i-ty!
vi d 1. How beau-ti-ful the sight Of breth-ren who a-gree, In friendship to u-nite, And bands of char-i-ty! 'Tis like the precious ointment shed, In
How beau-ti-ful the sight Of breth-ren who a-gree, In friendship to u-nite, And bands of char-i-ty!
7 6/4 — 4/2 — 6 4/3 6/5 6 5/4 3 7 7 6/4 — 4/2 — 6 4/3 6/5 6/4 — 7 6/5 —
sacred rite, on Aaron's head: 'Tis like the precious ointment shed, In sacred rite, on Aa-ron's head.
7 — 6/5 — 6 8 7 6 8 7 4 3 5 6 6/4 6 5/7 —

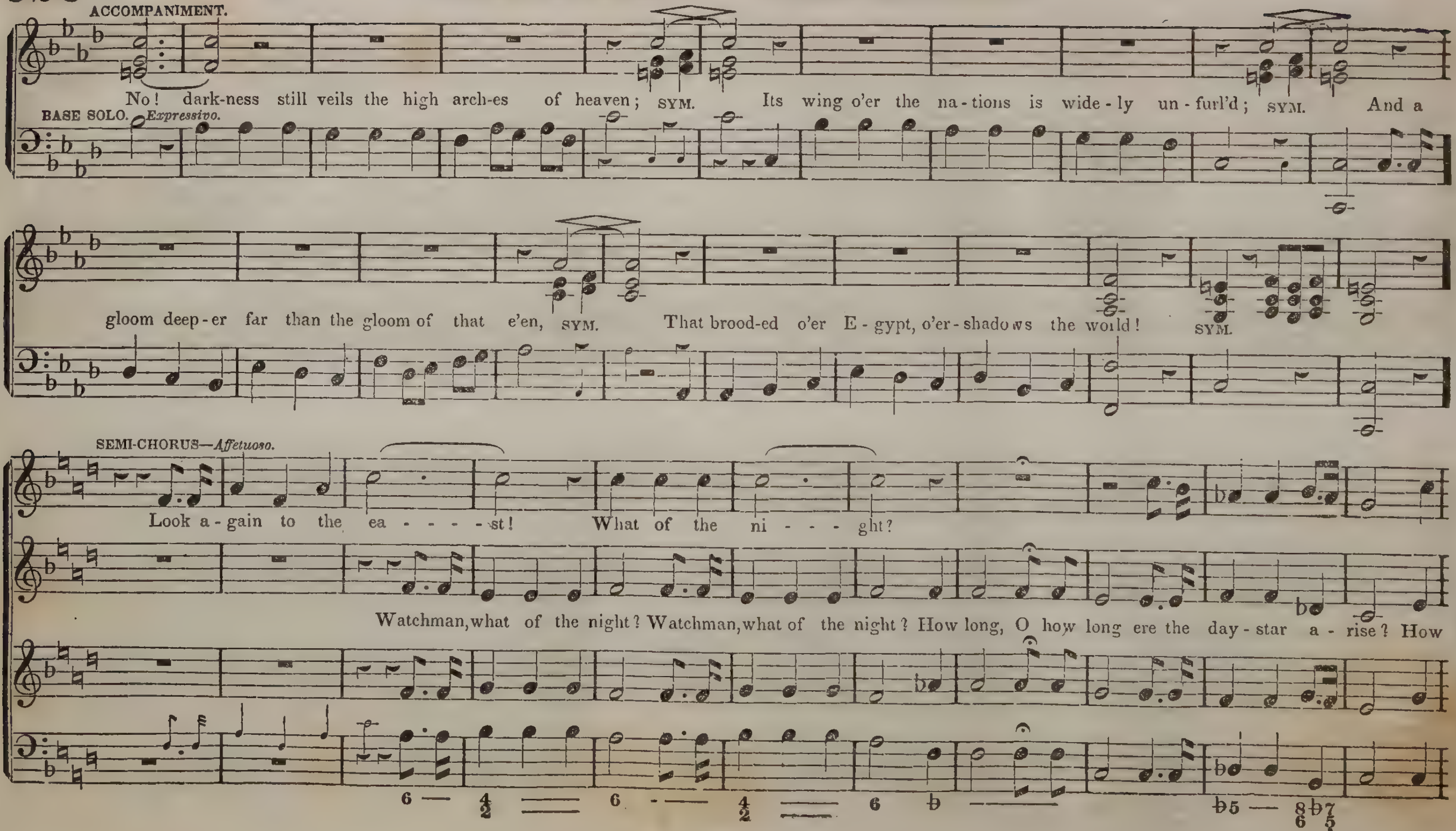
2.
'Tis like the dews that fill
The cups of Hermon's flow'rs;
Or Zion's fruitful hill,
cr Bright with the drops of show'rs:
di Where mingling odors breathe around,
—*f* And notes of grateful joy resound.

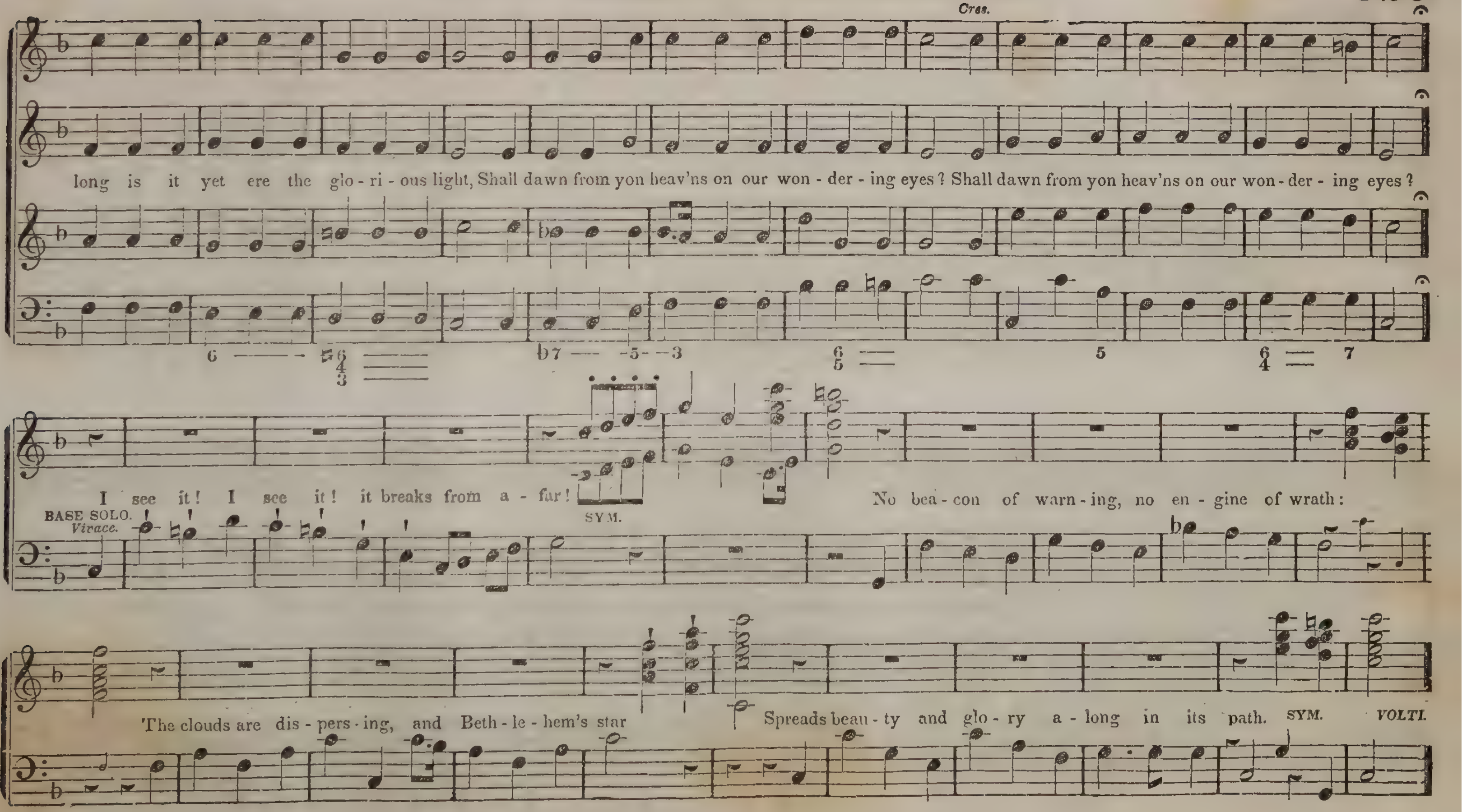
3.
di For there the Lord commands
Blessings in boundless store,
From his unsparing hands—
E'en life forevermore:
—*f* Thrice happy they who meet above,
To spend eternity in love.

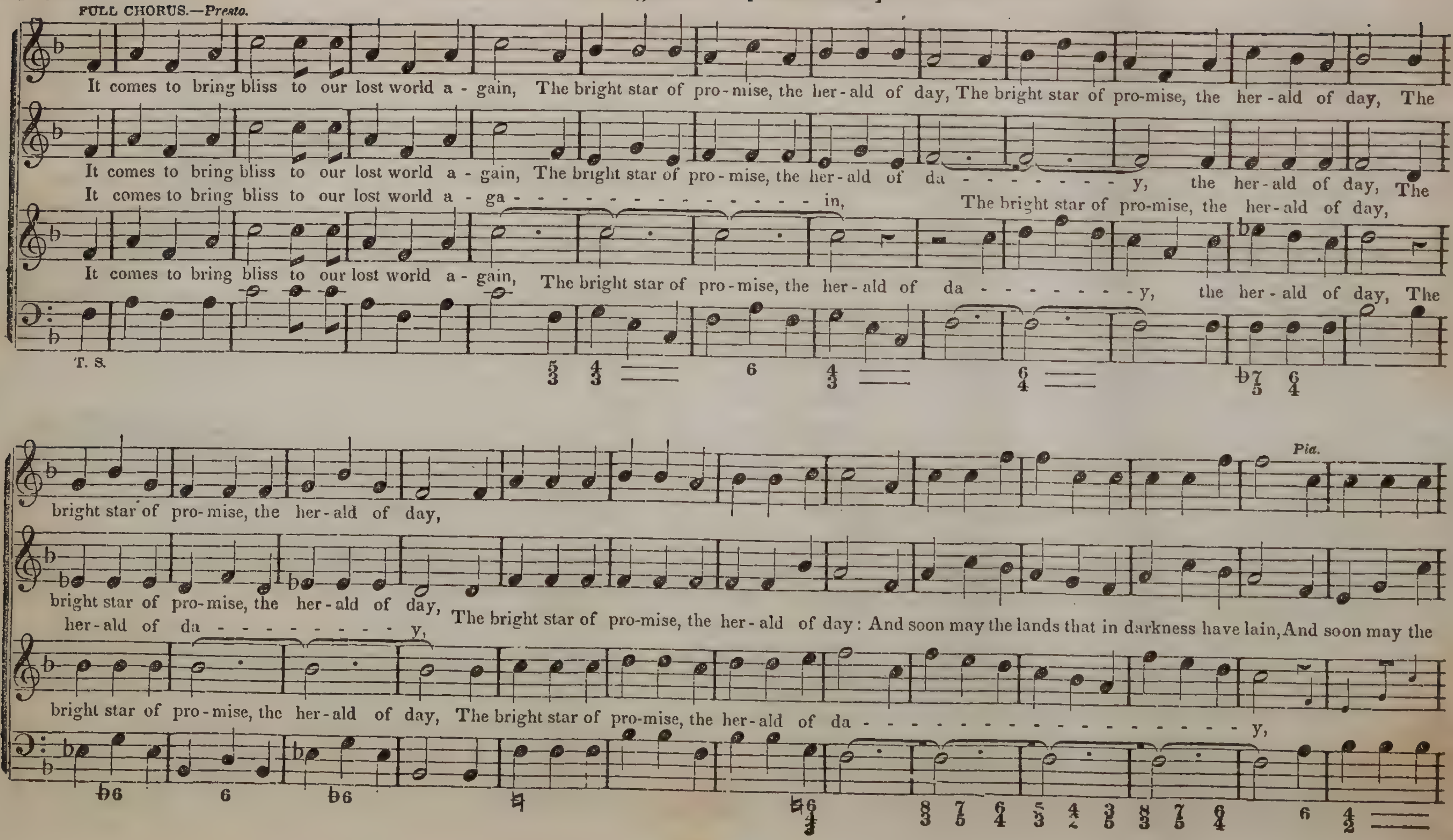
Montgomery.

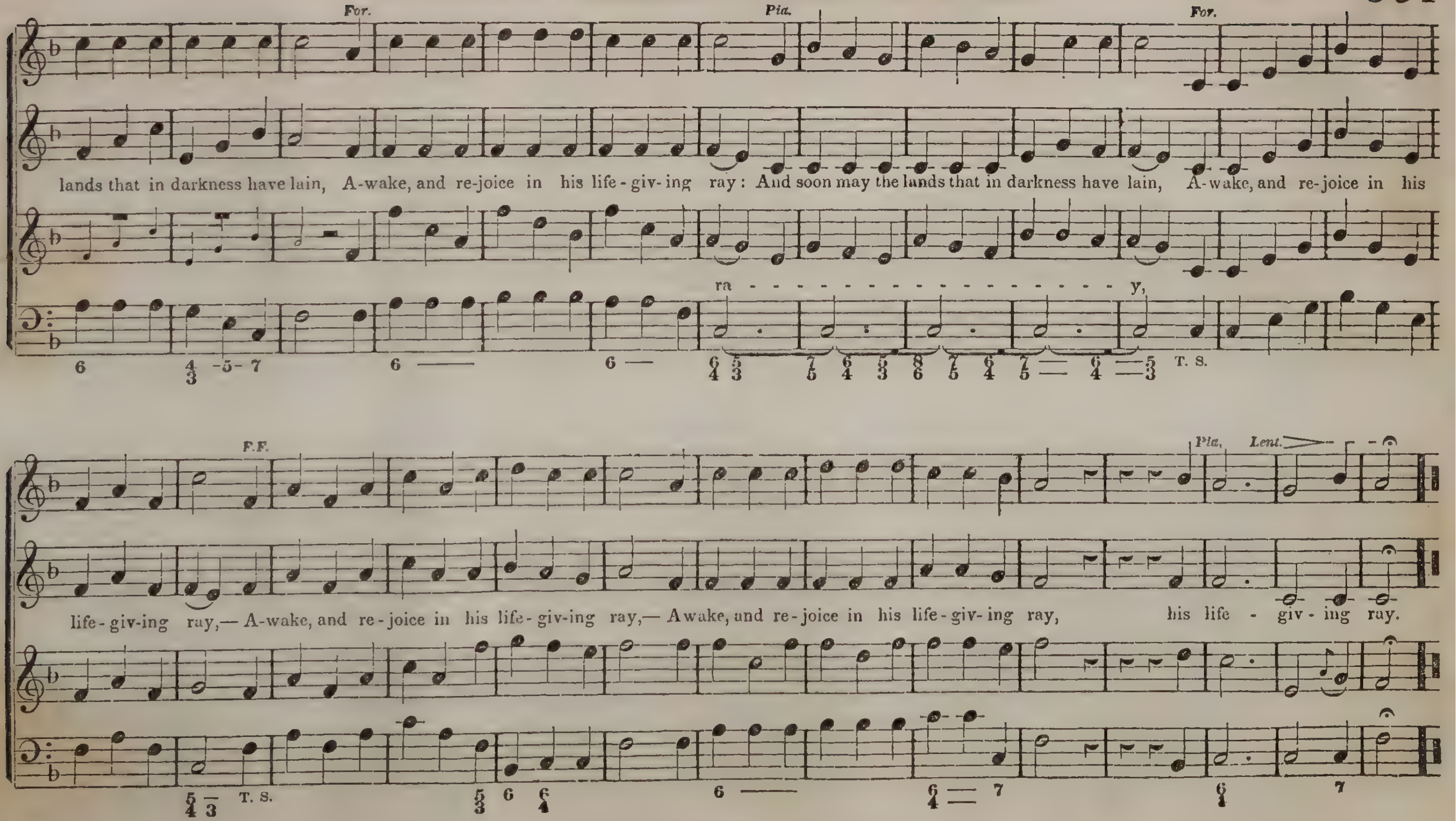
“What of the Night?” [DIALOGUE AND CHORUS.] II.


SEMI-CHORUS.—Pia. Moderato.
Look out on the sky - - - what of the ni - - - - ght?
Watchman, what of the night? Watchman, what of the night? Is the earth still en-shroud-ed in dark-ness and gloom? Does no
bright beam-ing star rise be-nign on the sight, To il - lu-mine the path-way that leads to the tomb?
SYM.
P.P.
VOLTI.

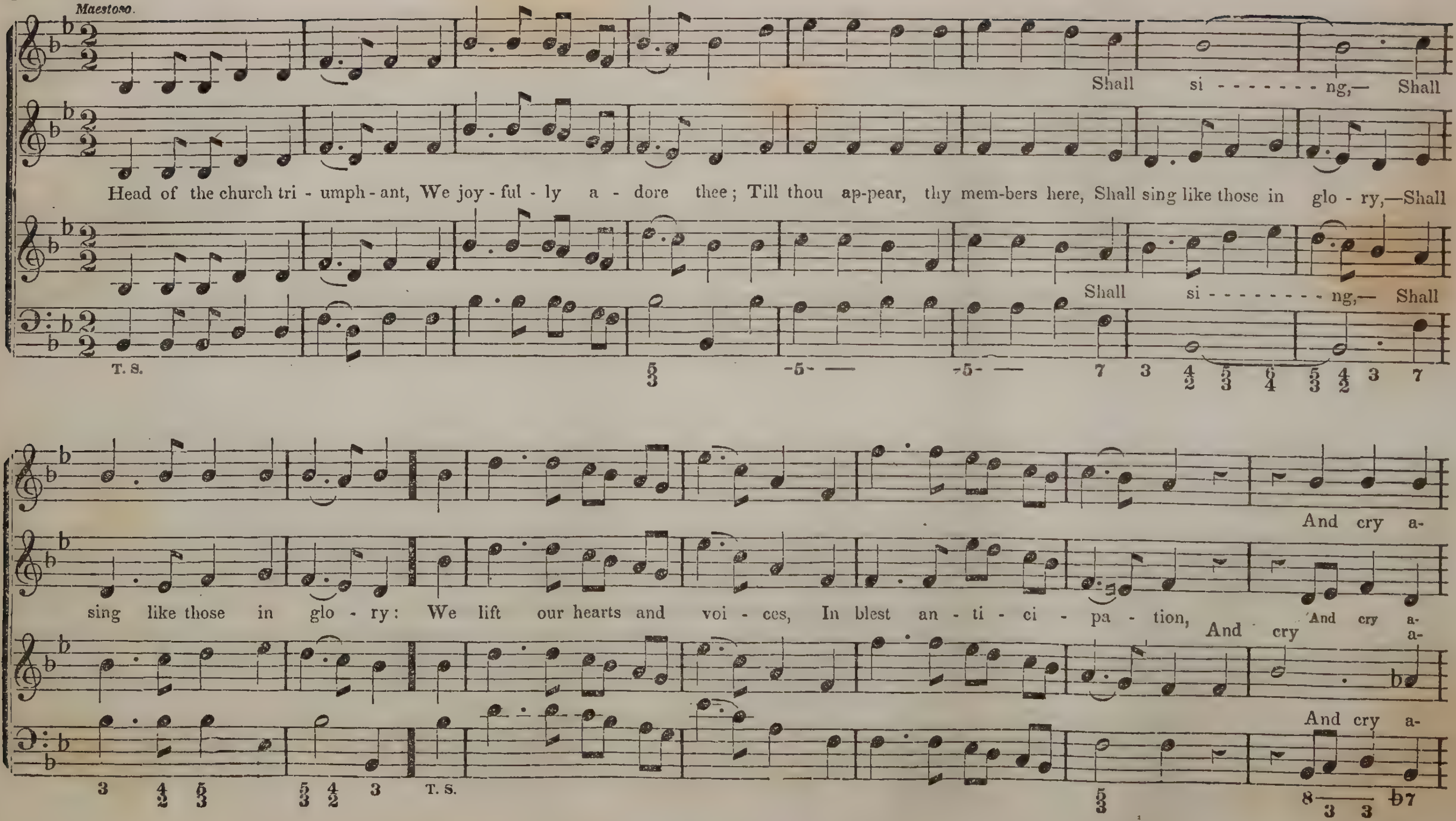

ACCOMPANIMENT.
No! dark-ness still veils the high arch-es of heaven; SYM. Its wing o'er the na-tions is wide-ly un-furl'd; SYM. And a
BASE SOLO. Expressivo.
gloom deep-er far than the gloom of that e'en, SYM. That brood-ed o'er E-gypt, o'er-shadows the world! SYM.
SEMI-CHORUS—Affetuoso.
Look a-gain to the ea - - - - st! What of the ni - - - ght?
Watchman, what of the night? Watchman, what of the night? How long, O how long ere the day-star a-rise? How
6 — 4 2 6 — 4 2 6 ♭ — ♭5 — 8 6 ♭7 5 ♮

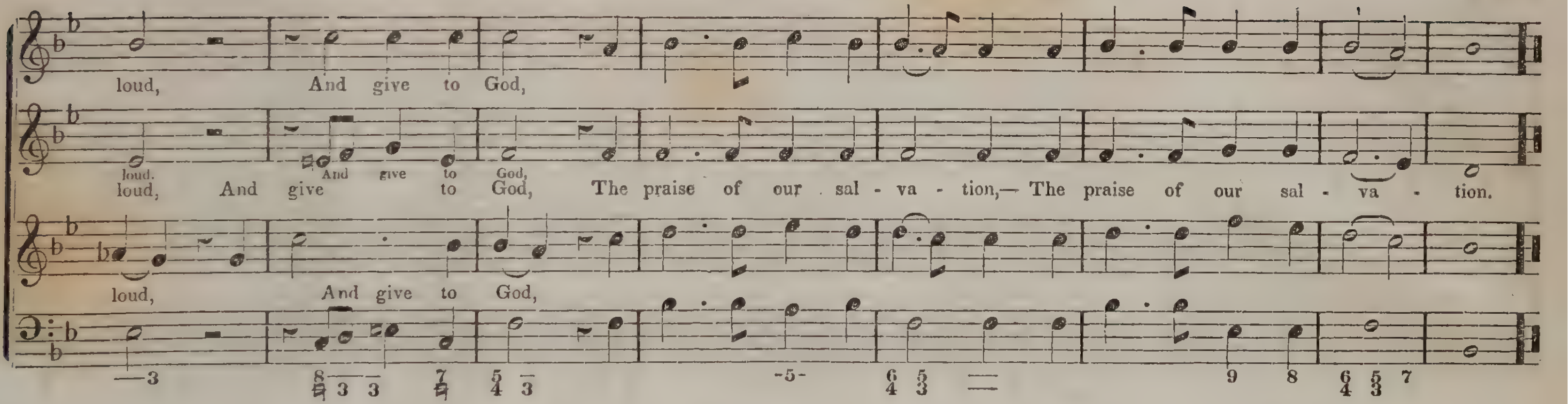

Cres.
long is it yet ere the glo - ri - ous light, Shall dawn from yon heav'ns on our won - der - ing eyes? Shall dawn from yon heav'ns on our won - der - ing eyes?
6 ♮6 4 3 ♭7 5 3 6 5 5 6 4 7
I see it! I see it! it breaks from a - far!
SYM.
No bea - con of warn - ing, no en - gine of wrath:
BASE SOLO.
Virace.
The clouds are dis - pers - ing, and Beth - le - hem's star
Spreads beau - ty and glo - ry a - long in its path.
SYM.
VOLTI.


FULL CHORUS.—Presto.
It comes to bring bliss to our lost world a - gain, The bright star of pro-mise, the her-ald of day, The bright star of pro-mise, the her-ald of day, The
It comes to bring bliss to our lost world a - gain, The bright star of pro-mise, the her-ald of da - - - - - - - - y, the her-ald of day, The
It comes to bring bliss to our lost world a - ga - - - - - - - - - - - - - - - - in, The bright star of pro-mise, the her-ald of day,
It comes to bring bliss to our lost world a - gain, The bright star of pro-mise, the her-ald of da - - - - - - - - y, the her-ald of day, The
T. S.
5 3
4 3
6
4 3
6 4
♭7 5
6 4
bright star of pro-mise, the her-ald of day,
Pia.
bright star of pro-mise, the her-ald of day, The bright star of pro-mise, the her-ald of day: And soon may the lands that in darkness have lain, And soon may the
her-ald of da - - - - - - - - y,
bright star of pro-mise, the her-ald of day, The bright star of pro-mise, the her-ald of da - - - - - - - - - - - - - - - - - y,
♭6
6
♭6
♮
♮6 4 3
8 3
7 5
6 4
5 3
4 2
3 5
8 3
7 5
6 4
6
4 2

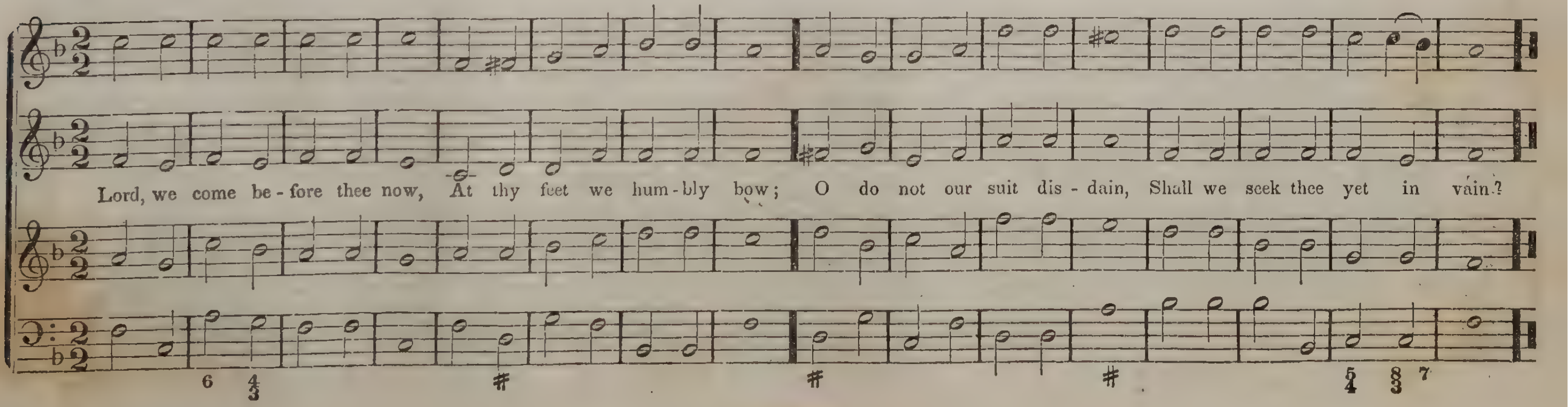

For.
Pia.
For.
lands that in darkness have lain, A-wake, and re-joice in his life-giv-ing ray: And soon may the lands that in darkness have lain, A-wake, and re-joice in his
ra - - - - - - - - - - - - - - - - - y,
6 4/3 -5- 7 6 —— 6 — 6/4 5/3 7/5 6/4 5/3 8/6 7/5 6/4 7/5 — 6/4 —5/3 T. S.
F.F.
Pia, Lent.
life-giv-ing ray,— A-wake, and re-joice in his life-giv-ing ray,— Awake, and re-joice in his life-giv-ing ray, his life - giv-ing ray.
5/4 3 T. S. 5/3 6 6/4 6 —— 6/4 — 7 6/4 7

"Head of the Church Triumphant."


Maestoso.
Shall si - - - - - - - ng,— Shall
Head of the church tri - umph - ant, We joy - ful - ly a - dore thee; Till thou ap-pear, thy mem-bers here, Shall sing like those in glo - ry,—Shall
Shall si - - - - - - - - ng,— Shall
T. S.
5 3
-5-
-5-
7 3 4 2 5 3 6 4 5 3 4 2 3 7
And cry a-
sing like those in glo - ry: We lift our hearts and voi - ces, In blest an - ti - ci - pa - tion, And cry a-
And cry a-
And cry a-
3 4 2 5 3 5 3 4 2 3 T. S.
5 3
8 3 3 ♭7

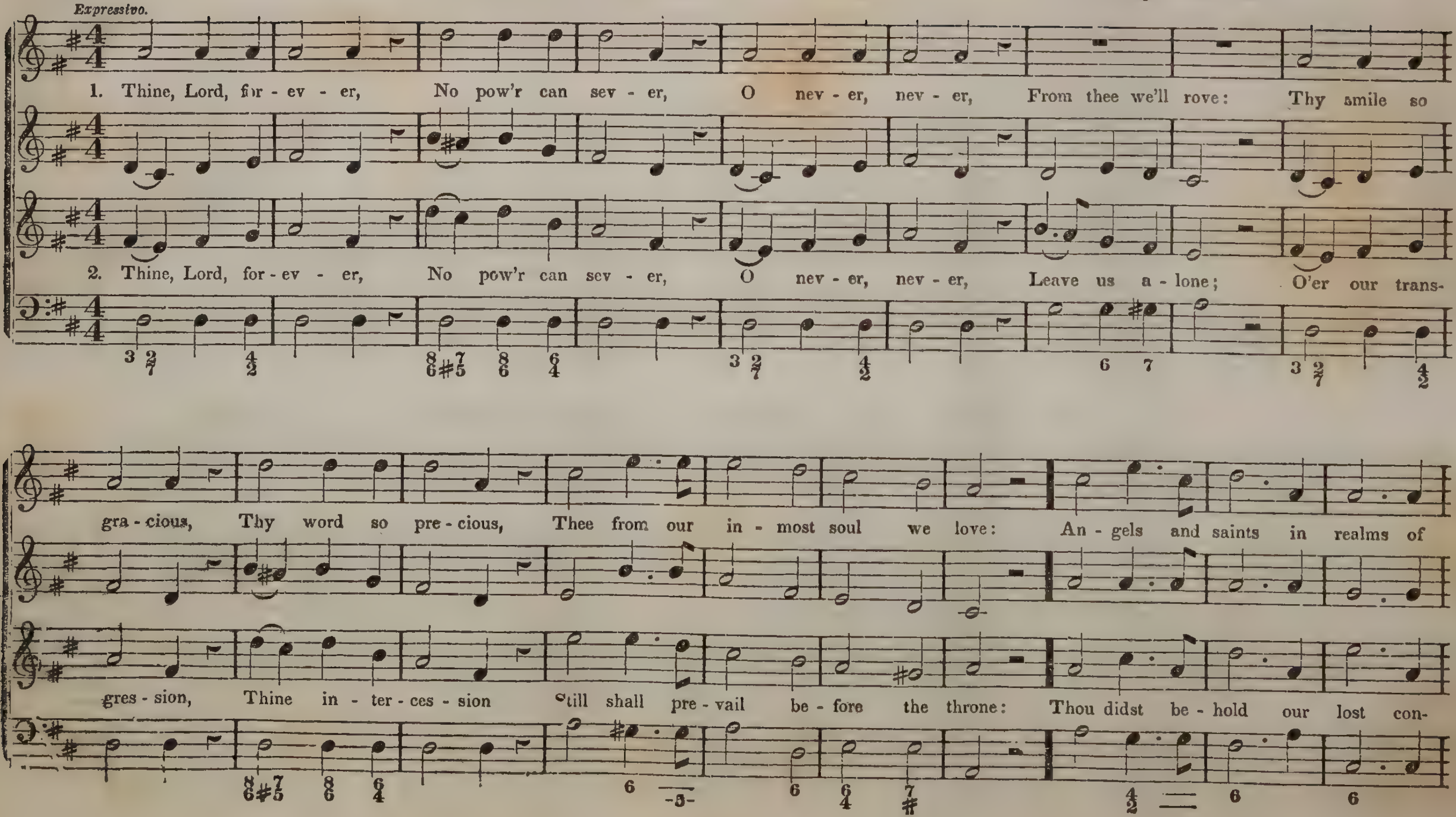


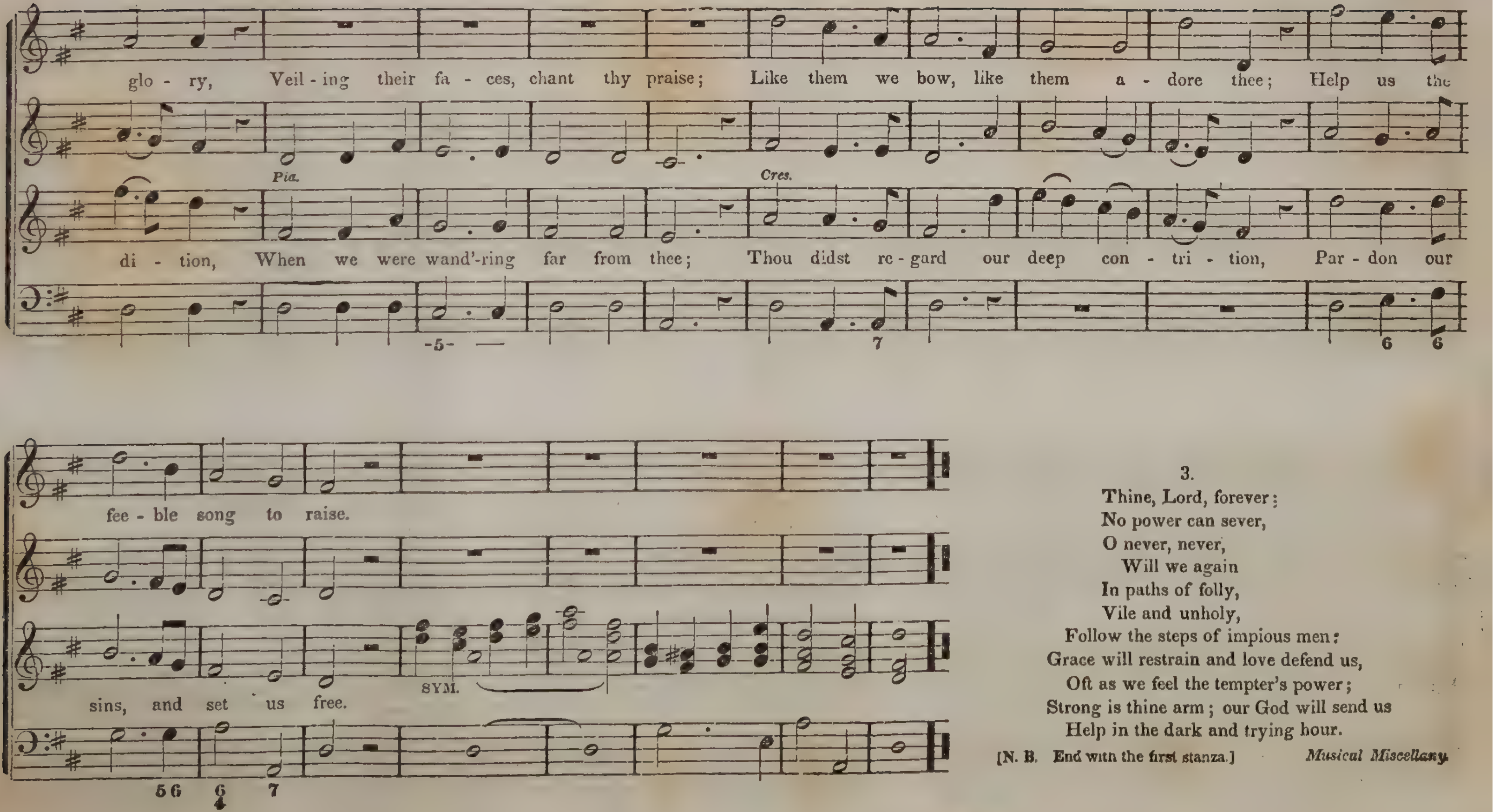
ELBE. 7s. [Single.] A GERMAN CHORAL. Romberg.


Lord, we come be - fore thee now, At thy feet we hum - bly bow; O do not our suit dis - dain, Shall we seek thee yet in vain?
6 4 # # # 5 8 7
3 4 3

“Thine, Lord, forever.”

Arranged from Bost.

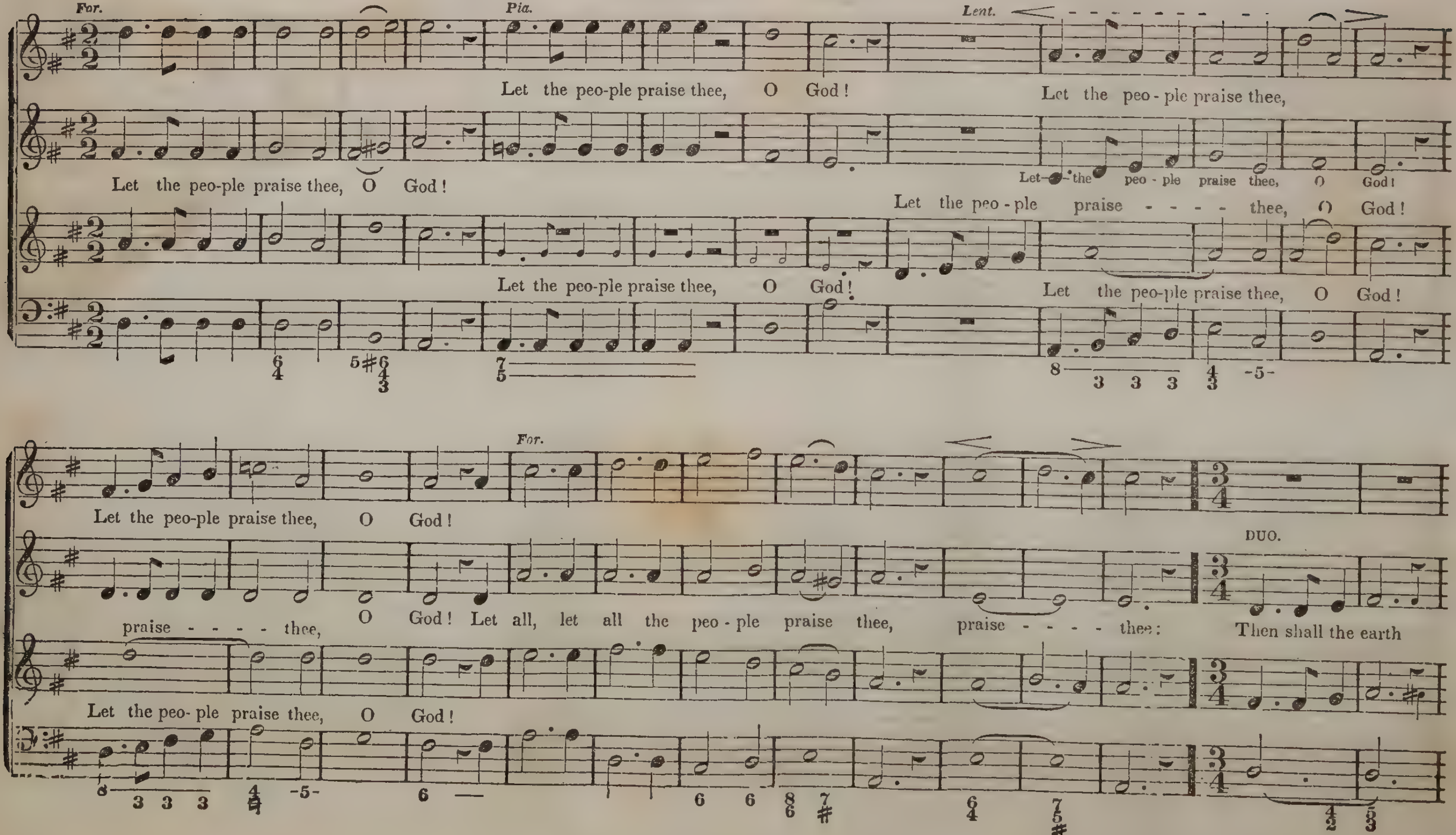

Expressivo.
1. Thine, Lord, for - ev - er, No pow'r can sev - er, O nev - er, nev - er, From thee we'll rove: Thy smile so
2. Thine, Lord, for - ev - er, No pow'r can sev - er, O nev - er, nev - er, Leave us a - lone; O'er our trans-
gra - cious, Thy word so pre - cious, Thee from our in - most soul we love: An - gels and saints in realms of
gres - sion, Thine in - ter - ces - sion Still shall pre - vail be - fore the throne: Thou didst be - hold our lost con-

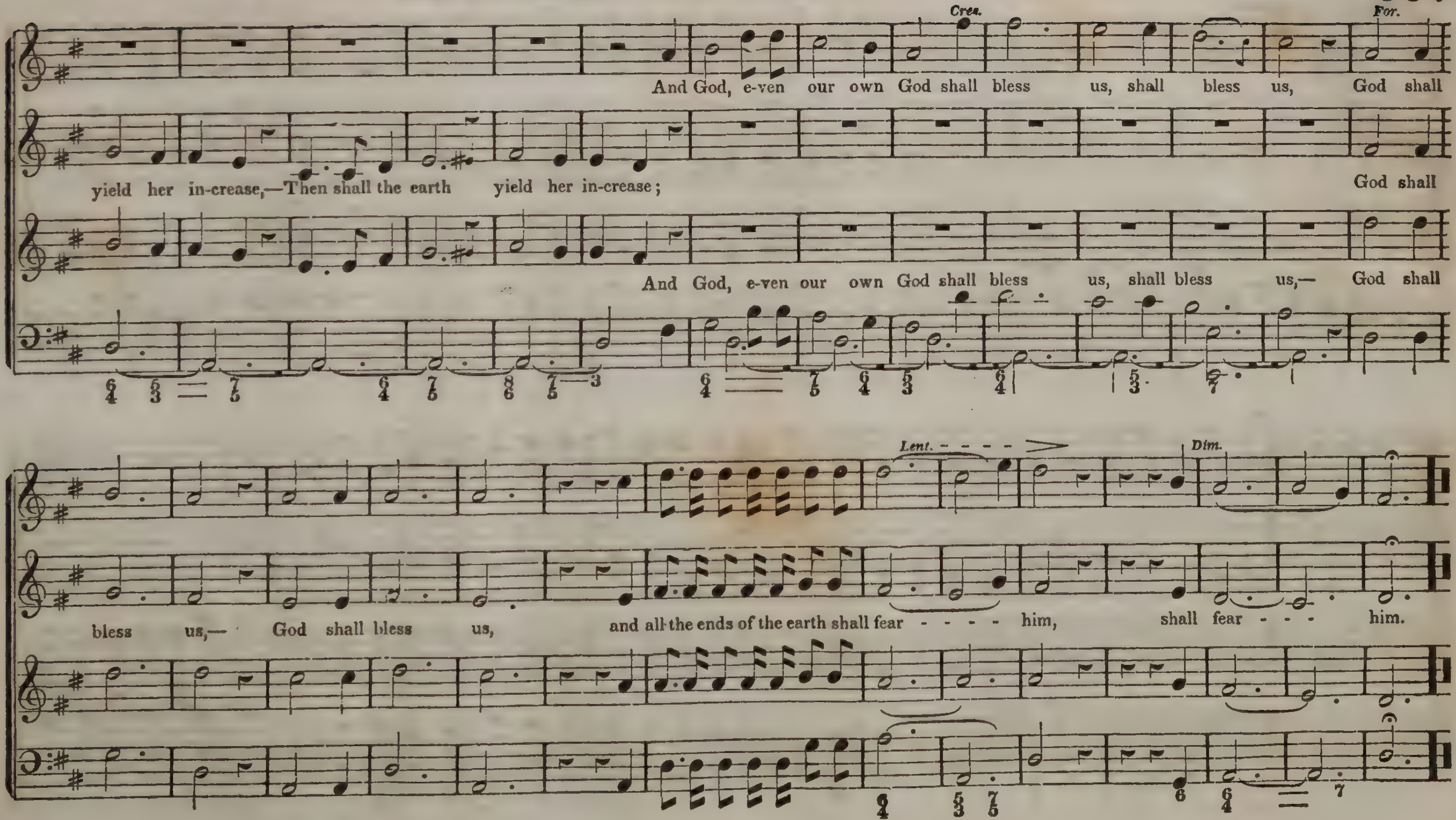

glo - ry, Veil - ing their fa - ces, chant thy praise; Like them we bow, like them a - dore thee; Help us the
Pia.
Cres.
di - tion, When we were wand'-ring far from thee; Thou didst re - gard our deep con - tri - tion, Par - don our
-5-
7
6 6
fee - ble song to raise.
sins, and set us free.
SYM.
5 6
6
4
7

3.
Thine, Lord, forever;
No power can sever,
O never, never,
Will we again
In paths of folly,
Vile and unholy,
Follow the steps of impious men:
Grace will restrain and love defend us,
Oft as we feel the tempter's power;
Strong is thine arm; our God will send us
Help in the dark and trying hour.

[N. B. End with the first stanza.] *Musical Miscellany.*

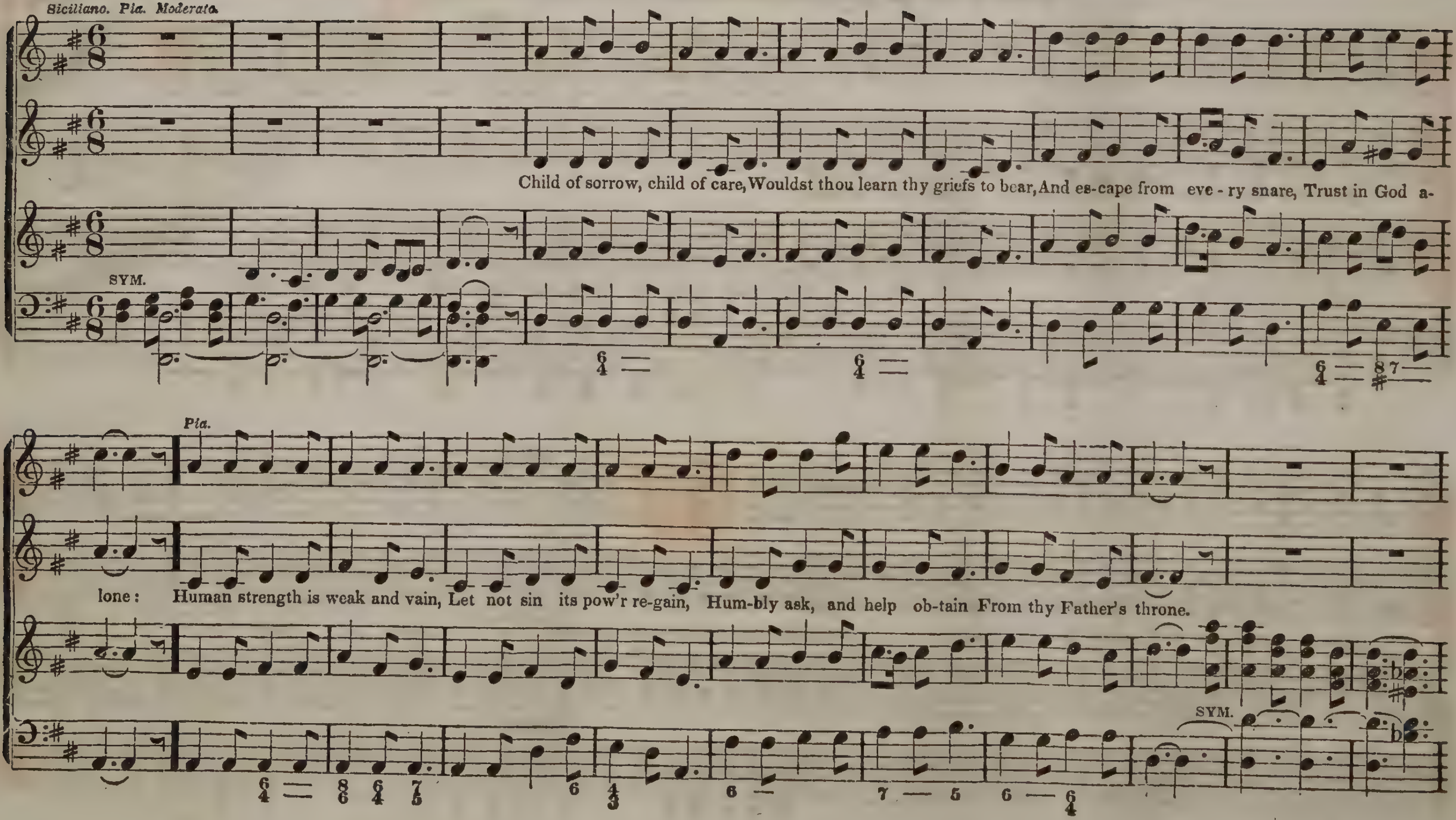
ANTHEM:—"Let the people praise thee." PSALM 67,—v, vi, vii.

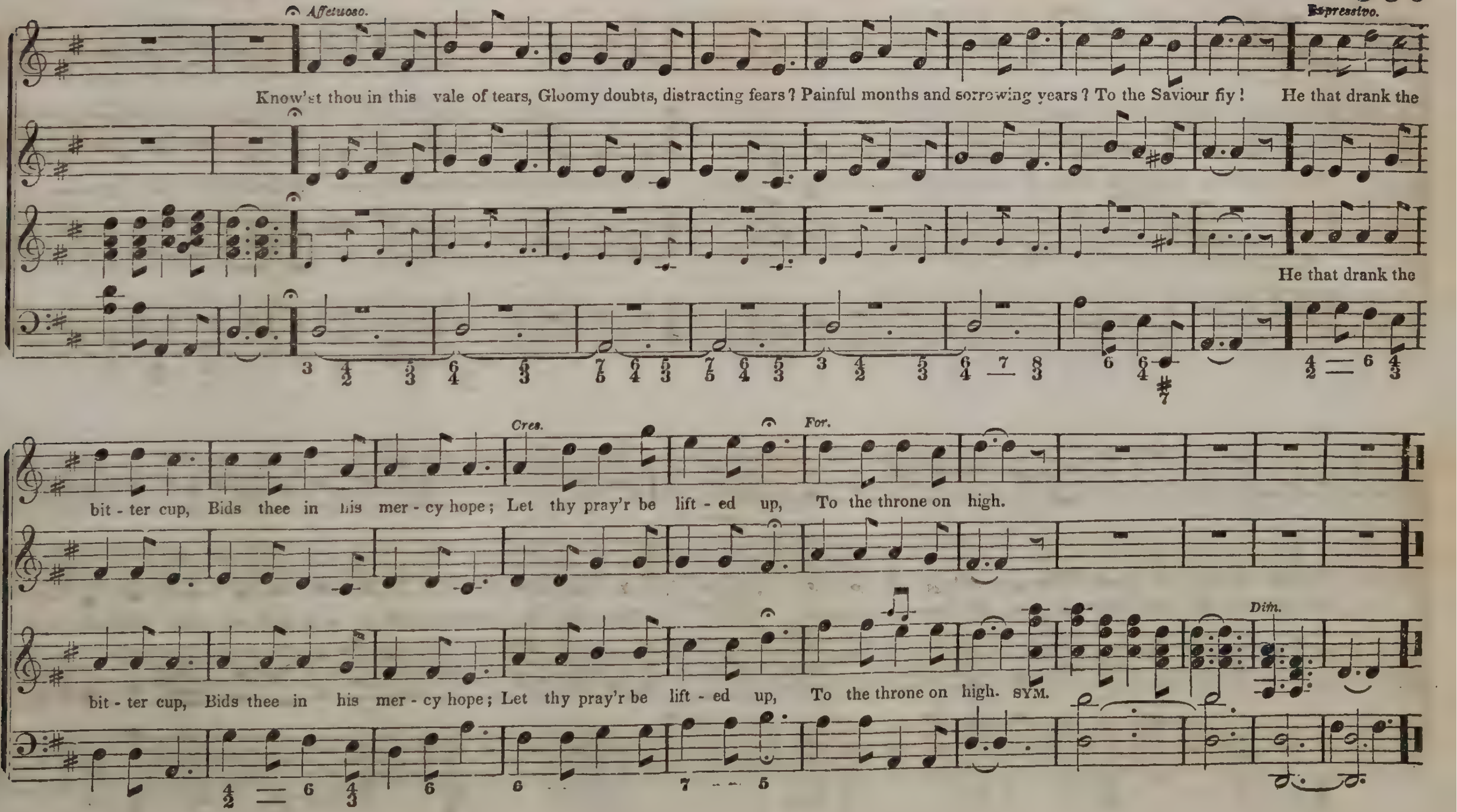

For.
Pia.
Lent.
Let the peo-ple praise thee, O God!
Let the peo - ple praise thee,
Let the peo-ple praise thee, O God!
Let the peo - ple praise thee, O God!
Let the peo - ple praise - - - - thee, O God!
Let the peo-ple praise thee, O God!
Let the peo-ple praise thee, O God!
For.
Let the peo-ple praise thee, O God!
DUO.
praise - - - - thee, O God! Let all, let all the peo - ple praise thee, praise - - - - thee: Then shall the earth
Let the peo- ple praise thee, O God!


Cres.
For.
And God, e-ven our own God shall bless us, shall bless us, God shall
yield her in-crease,—Then shall the earth yield her in-crease;
God shall
And God, e-ven our own God shall bless us, shall bless us,— God shall
Lent.
Dim.
bless us,— God shall bless us,
and all the ends of the earth shall fear - - - - him, shall fear - - - him.

“Child of Sorrow, Child of Care.” [A QUARTETT.]

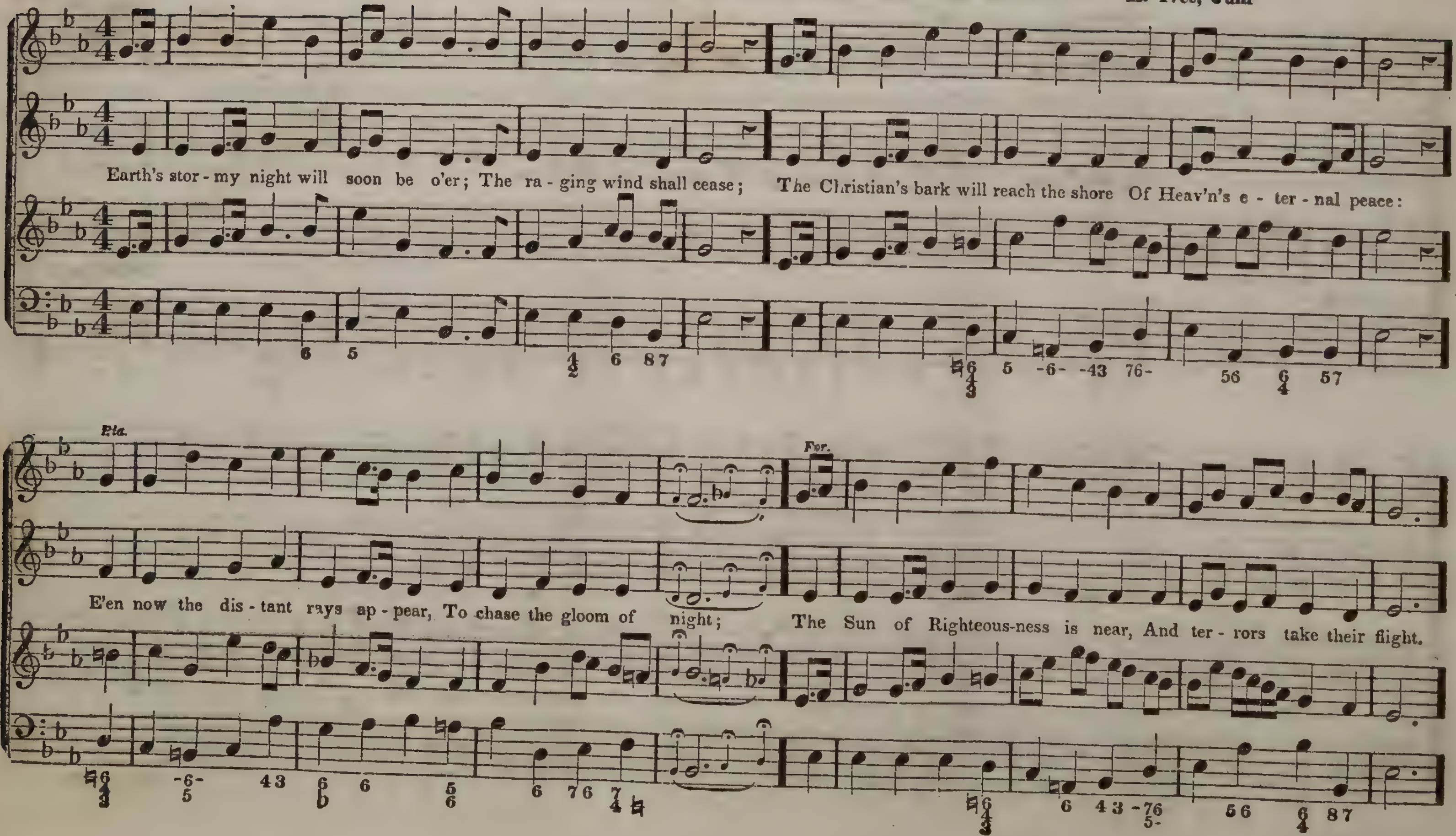
H.

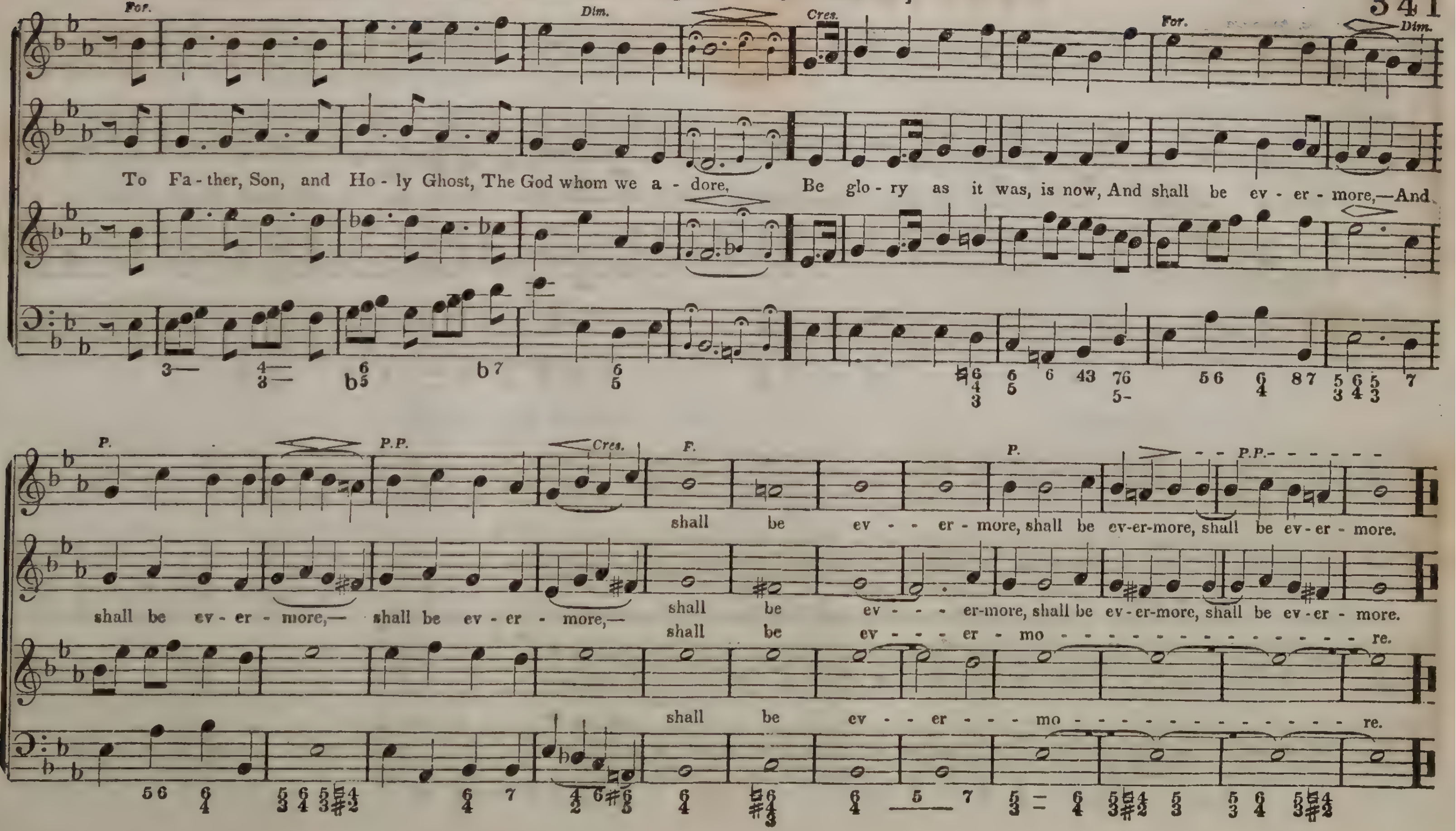

Siciliano. Pia. Moderato.
SYM.
Child of sorrow, child of care, Wouldst thou learn thy griefs to bear, And es-cape from eve - ry snare, Trust in God a-
Pia.
lone: Human strength is weak and vain, Let not sin its pow'r re-gain, Hum-bly ask, and help ob-tain From thy Father's throne.
SYM.


Affetuoso.
Espressivo.
Know'st thou in this vale of tears, Gloomy doubts, distracting fears? Painful months and sorrowing years? To the Saviour fly! He that drank the
He that drank the
Cres.
For.
bit - ter cup, Bids thee in his mer - cy hope; Let thy pray'r be lift - ed up, To the throne on high.
bit - ter cup, Bids thee in his mer - cy hope; Let thy pray'r be lift - ed up, To the throne on high. SYM.
Dim.

"Earth's Stormy Night." Hymn 596, Ch. Ps.

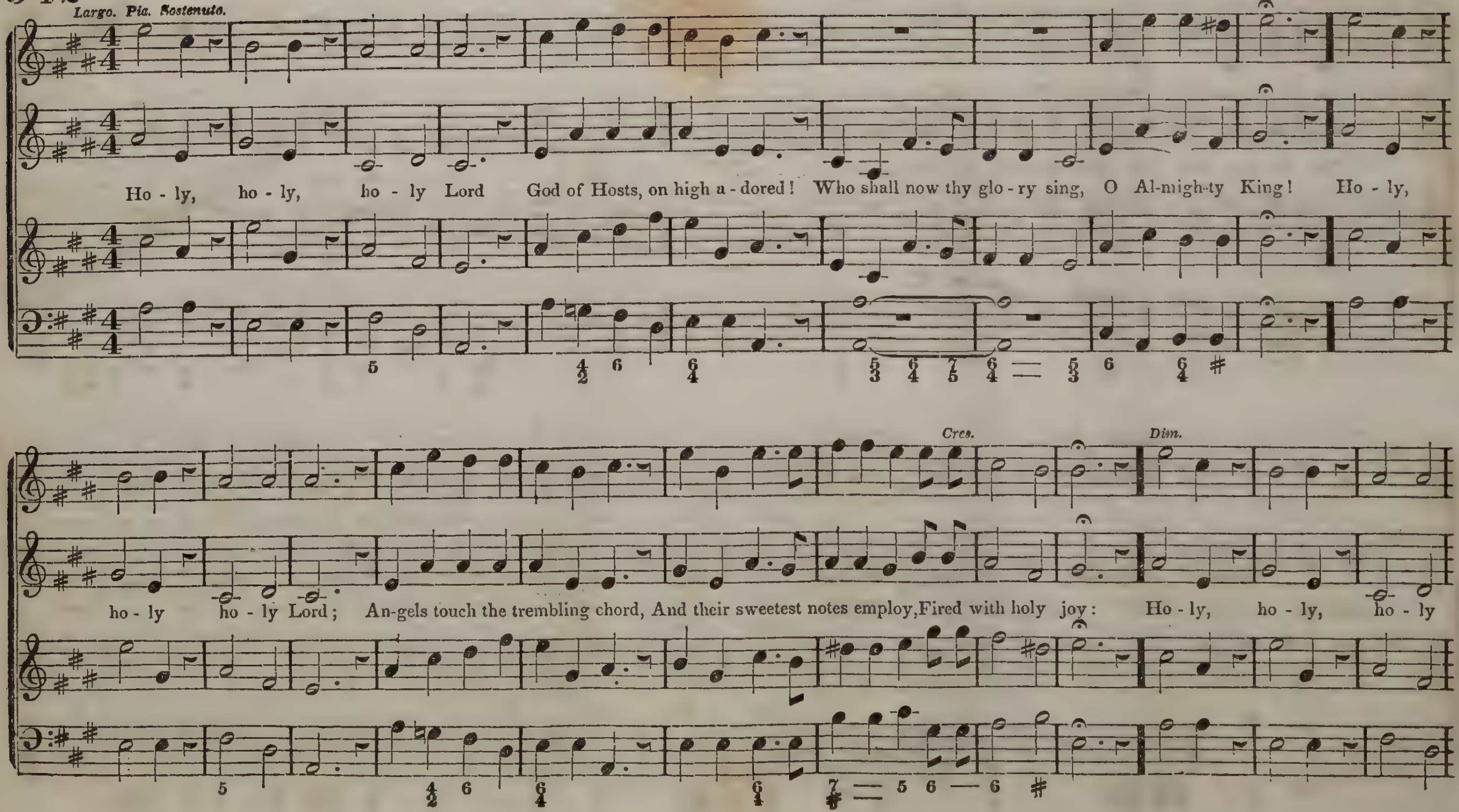
E. Ives, Junr


Earth's stor-my night will soon be o'er; The ra-ging wind shall cease; The Christian's bark will reach the shore Of Heav'n's e-ter-nal peace:
6 5 4/2 6 87 ♮6/4/3 5 -6- -43 76- 56 6/4 57
Pia.
E'en now the dis-tant rays ap-pear, To chase the gloom of night;
For.
The Sun of Righteous-ness is near, And ter-rors take their flight.
♮6/4/3 -6-/5 43 6/♭ 6 5/6 6 76 7/4 ♮ ♮6/4/3 6 43 -76/5- 56 6/4 87

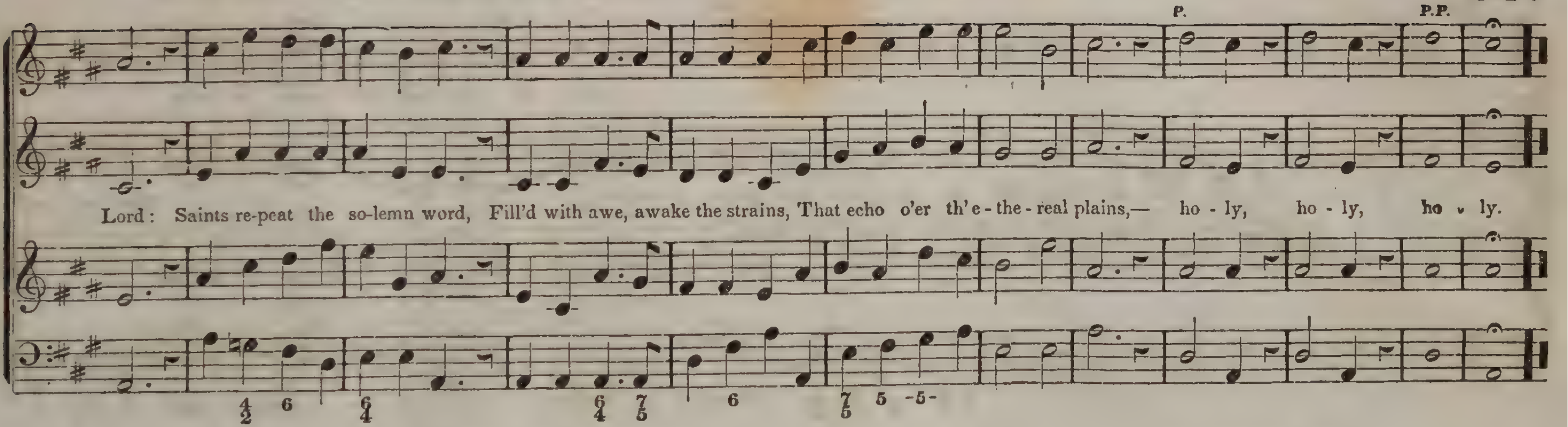

For.
Dim.
Cres.
For.
Dim.
To Fa - ther, Son, and Ho - ly Ghost, The God whom we a - dore, Be glo - ry as it was, is now, And shall be ev - er - more,—And
P.
P.P.
Cres.
F.
P.
P.P.
shall be ev - - er - more, shall be ev-er-more, shall be ev - er - more.
shall be ev - er - more,— shall be ev - er - more,— shall be ev - - - er-more, shall be ev - er-more, shall be ev - er - more.
shall be ev - - - er - mo - - - - - - - - - - - - - - - - re.
shall be ev - - er - - - mo - - - - - - - - - - - - - - - re.

SANCTUS.

Arranged from Nagell.

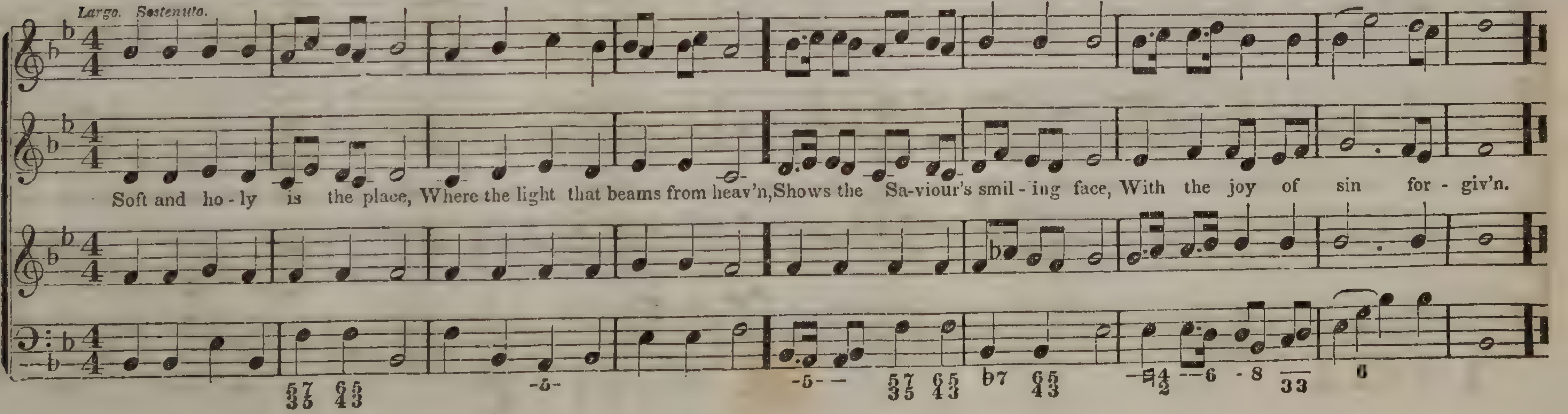

Largo. Pia. Sostenuto.
Ho - ly, ho - ly, ho - ly Lord God of Hosts, on high a - dored! Who shall now thy glo - ry sing, O Al-migh-ty King! Ho - ly,
Cres.
Dim.
ho - ly ho - ly Lord; An-gels touch the trembling chord, And their sweetest notes employ, Fired with holy joy: Ho - ly, ho - ly, ho - ly

SANCTUS. Continued.


P.
P.P.
Lord: Saints re-peat the so-lemn word, Fill'd with awe, awake the strains, That echo o'er th'e-the-real plains,— ho-ly, ho-ly, ho-ly.

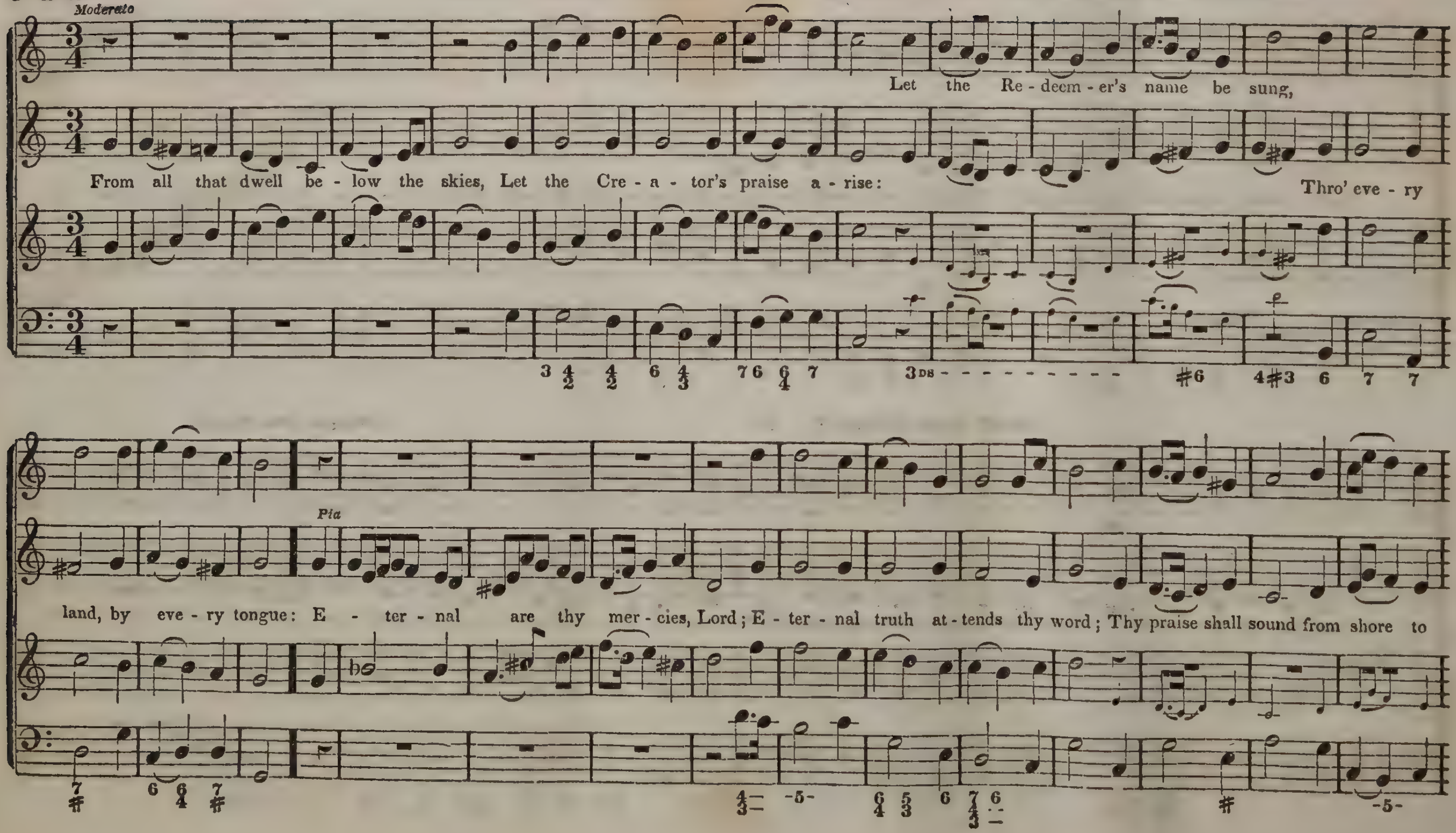
"Soft and Holy." 7s.

Arranged from Nageli.

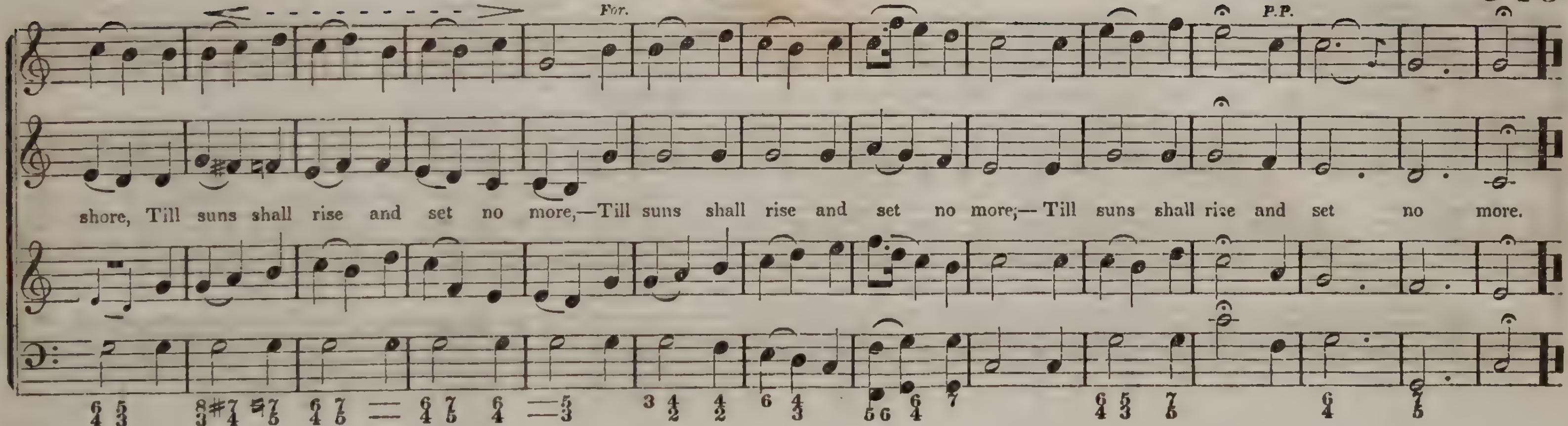

Largo. Sostenuto.
Soft and ho-ly is the place, Where the light that beams from heav'n, Shows the Sa-viour's smil-ing face, With the joy of sin for-giv'n.

"From all that dwell."

Arranged from Dr. Arnold.

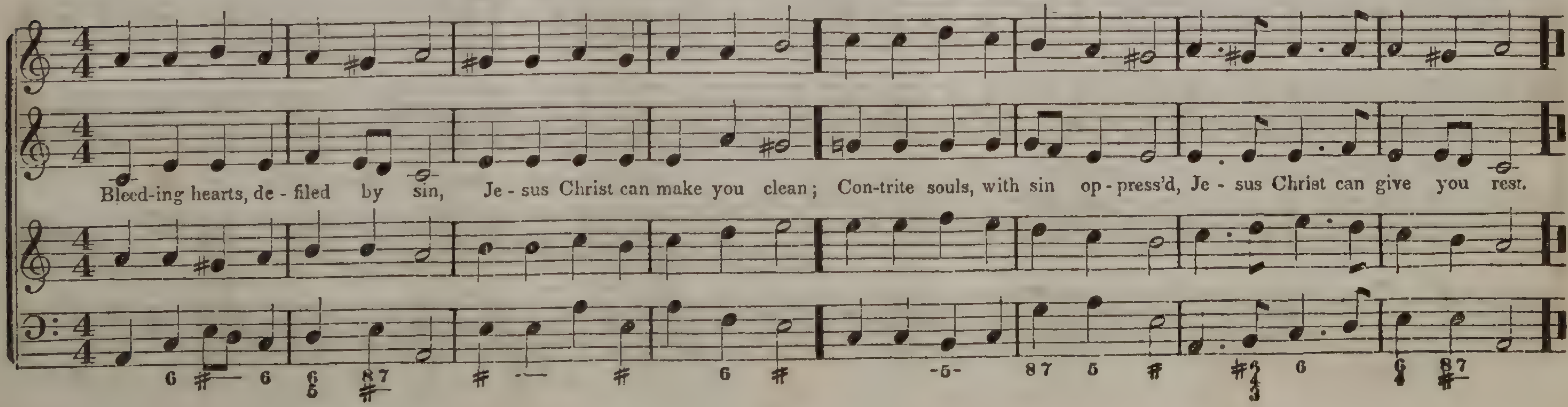

Moderato
Let the Re - deem - er's name be sung,
From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise:
Thro' eve - ry
3 4/2 4/2 6 4/3 7 6 6/4 7 3 DS #6 4 #3 6 7 7
Pia
land, by eve - ry tongue: E - ter - nal are thy mer - cies, Lord; E - ter - nal truth at - tends thy word; Thy praise shall sound from shore to
7/# 6 6/4 7/# 4/3 5 6/4 5/3 6 7/4/3 6 # 5

“From all that dwell.” [Continued.]


For.
P.P.
shore, Till suns shall rise and set no more,—Till suns shall rise and set no more;—Till suns shall rise and set no more.

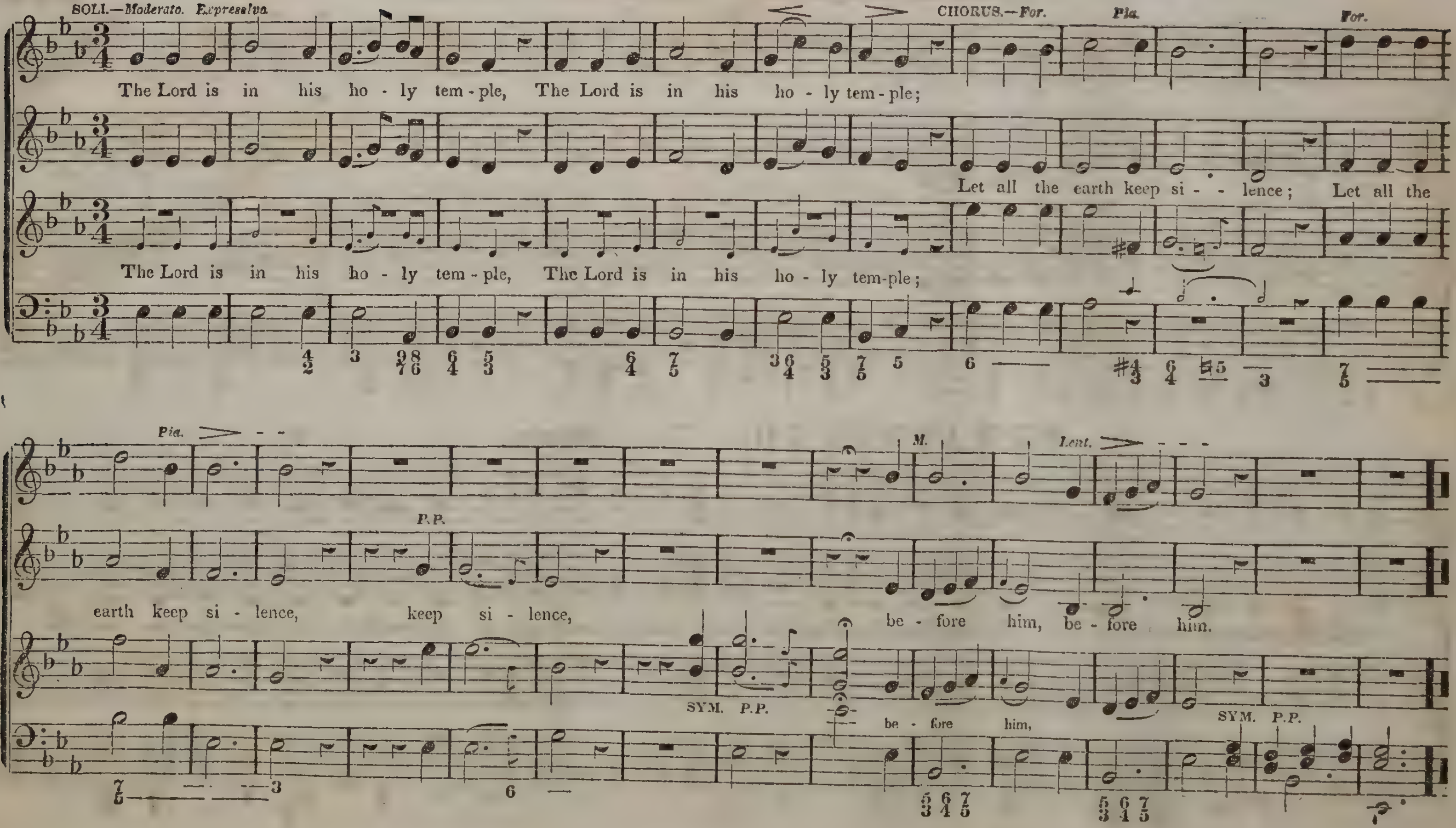
STRASBURGH. 7s. [Single.]

H.


Bleed-ing hearts, de - filed by sin, Je - sus Christ can make you clean; Con-trite souls, with sin op - press'd, Je - sus Christ can give you rest.

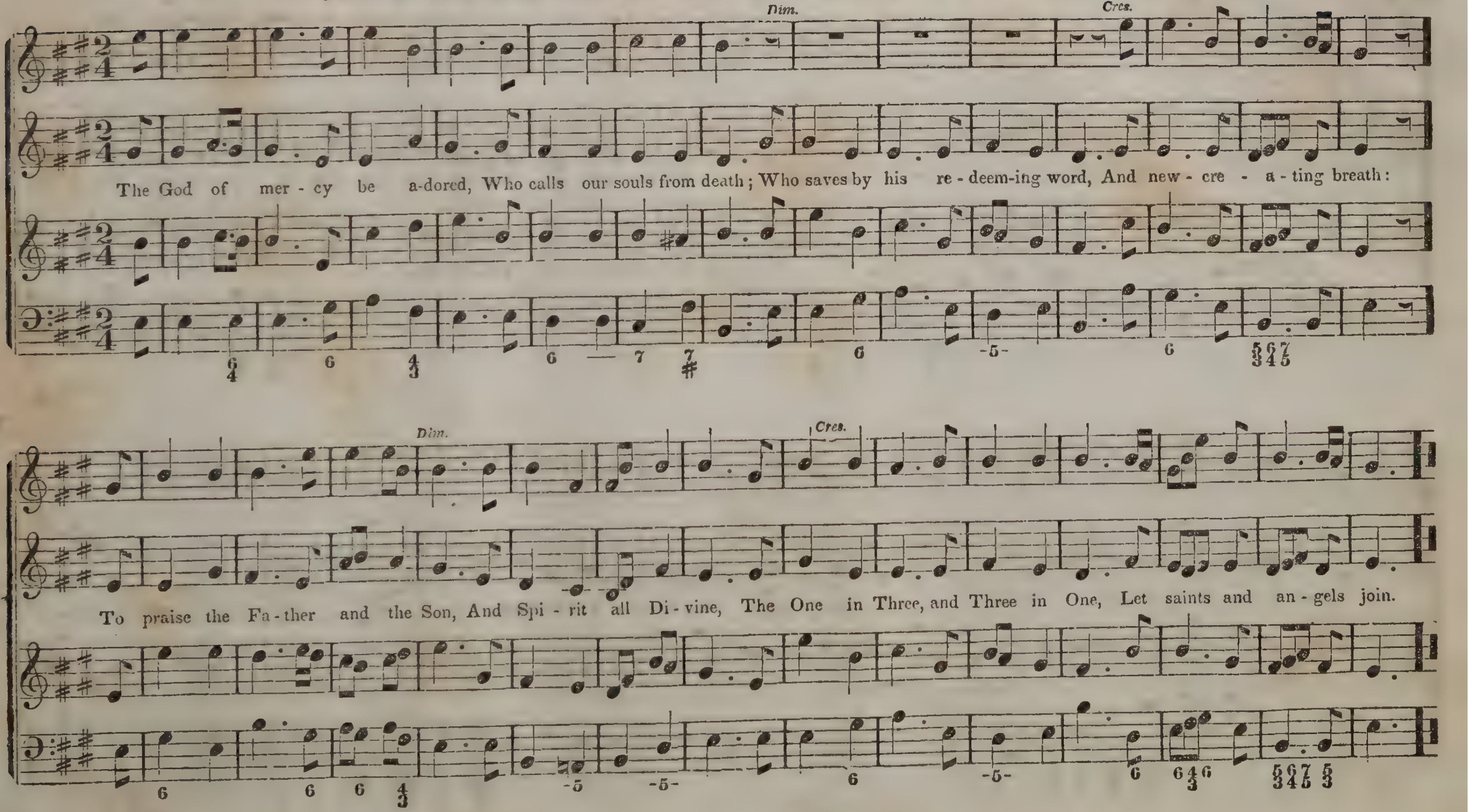
“The Lord is in his Holy Temple.”

H.


SOLI.—Moderato. Expressiva.
CHORUS.—For.
Pia.
For.
The Lord is in his holy temple, The Lord is in his ho - ly tem - ple;
Let all the earth keep si - - lence; Let all the
The Lord is in his ho - ly tem - ple, The Lord is in his ho - ly tem-ple;
Pia.
P.P.
M.
Lent.
earth keep si - lence, keep si - lence,
be - fore him, be - fore him.
SYM. P.P.
be - fore him,
SYM. P.P.

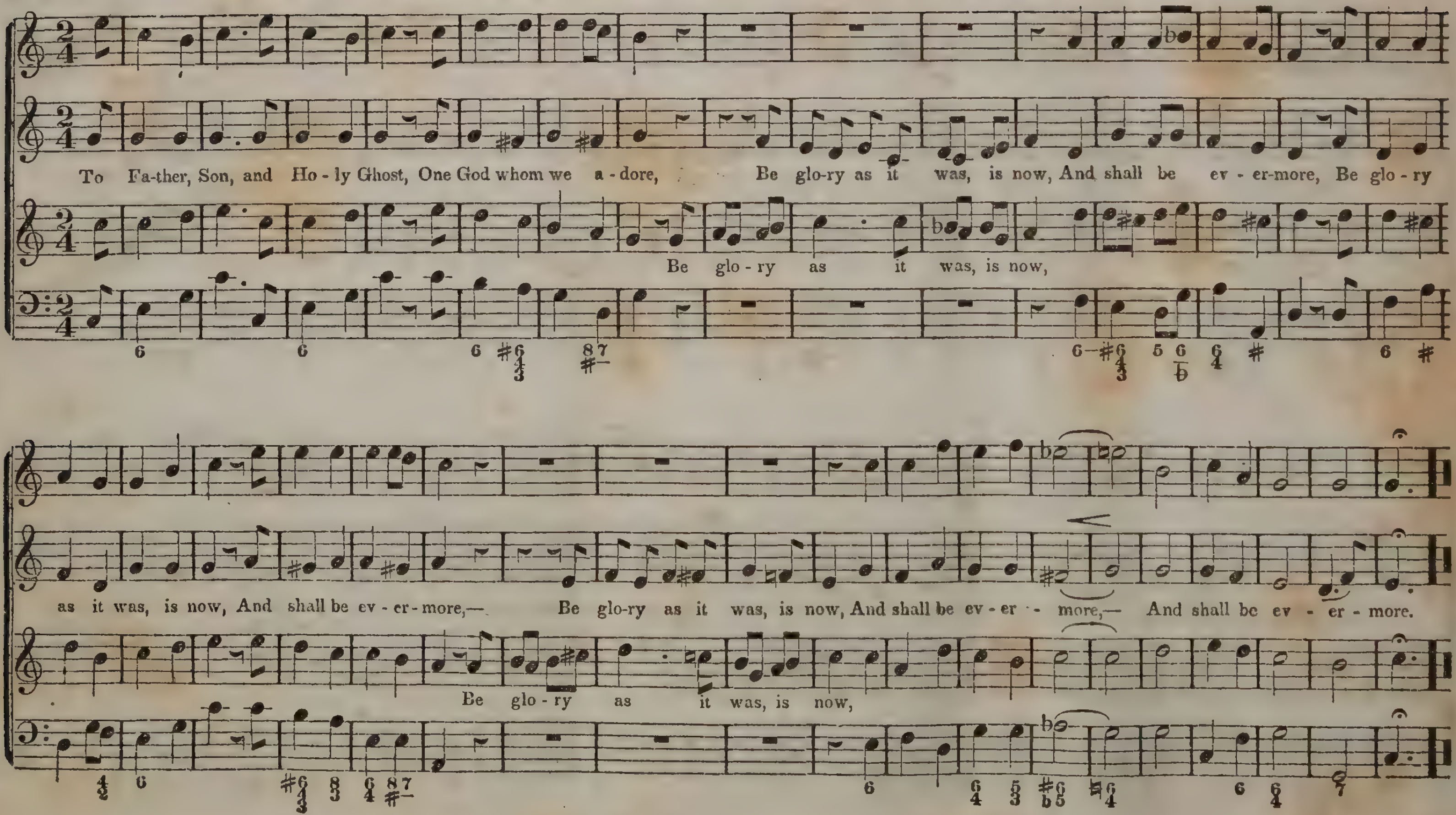
DOXOLOGY. C. M. [Double.] NO. 1.

S. B. Pond.


Dim.
Cres.
The God of mer - cy be a-dored, Who calls our souls from death; Who saves by his re - deem-ing word, And new - cre - a - ting breath:
Dim.
Cres.
To praise the Fa - ther and the Son, And Spi - rit all Di - vine, The One in Three, and Three in One, Let saints and an - gels join.

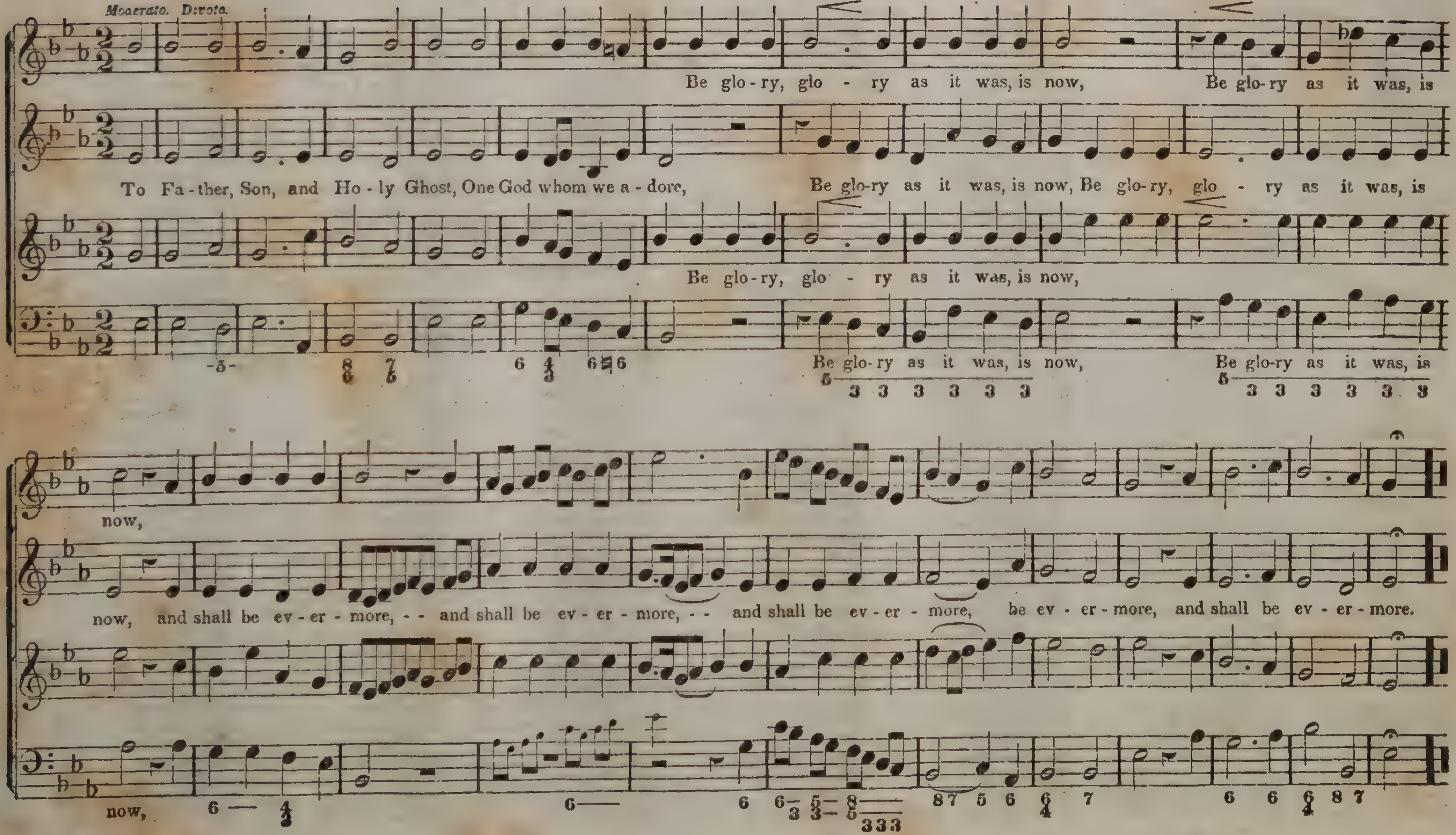
DOXOLOGY. C. M. NO. 2.

Arranged from Dr. Arnold.


To Fa-ther, Son, and Ho-ly Ghost, One God whom we a-dore, Be glo-ry as it was, is now, And shall be ev-er-more, Be glo-ry
Be glo-ry as it was, is now,
as it was, is now, And shall be ev-er-more,— Be glo-ry as it was, is now, And shall be ev-er-more,— And shall be ev-er-more.
Be glo-ry as it was, is now,

DOXOLOGY. C. M. NO. 3.

Arranged from Dr. Callcott.


Moderato. Divota.
Be glo-ry, glo - ry as it was, is now, Be glo-ry as it was, is
To Fa-ther, Son, and Ho-ly Ghost, One God whom we a-dore, Be glo-ry as it was, is now, Be glo-ry, glo - ry as it was, is
Be glo-ry, glo - ry as it was, is now,
Be glo-ry as it was, is now, Be glo-ry as it was, is
now,
now, and shall be ev-er-more, - - and shall be ev-er-more, - - and shall be ev-er-more, be ev-er-more, and shall be ev-er-more.
now,

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W. W. CHESTER,
GEORGE ANDREWS,
CHARLES HOLT, Jr.
S. WARRINER, Jr.
S. R. BROWN.

New York, October 17, 1837.

I most cheerfully concur in the opinion of the committee, above expressed, in relation to the Manhattan Collection of Sacred Music, excepting such pieces only as bear my own signature.

S. B. POND, *Vocal Leader of the*
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Yours respectfully,
SOLO. WARRINER.

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